NOVEMBER 1988

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guitar

FOR THE PRACTICING MUSICIAN

5th ANNIVERSARY ISSUE

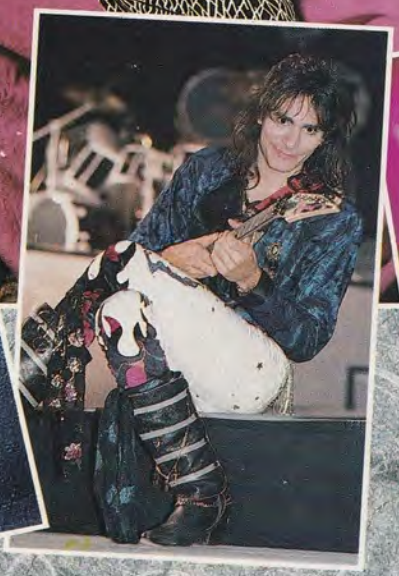
VAN HALEN
TRANSCRIPTION TO
BLACK AND BLUE

JOE SATRIANI POSTER
TRANSCRIPTION TO
ALWAYS WITH ME, ALWAYS WITH YOU

MEGADETH'S DAVE MUSTAINE
TRANSCRIPTION TO
WAKE UP DEAD

CARLOS SANTANA
TRANSCRIPTION TO
SONG OF THE WIND

Joey 8-29-14



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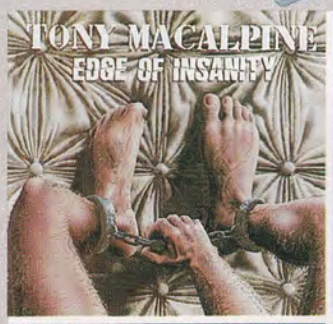

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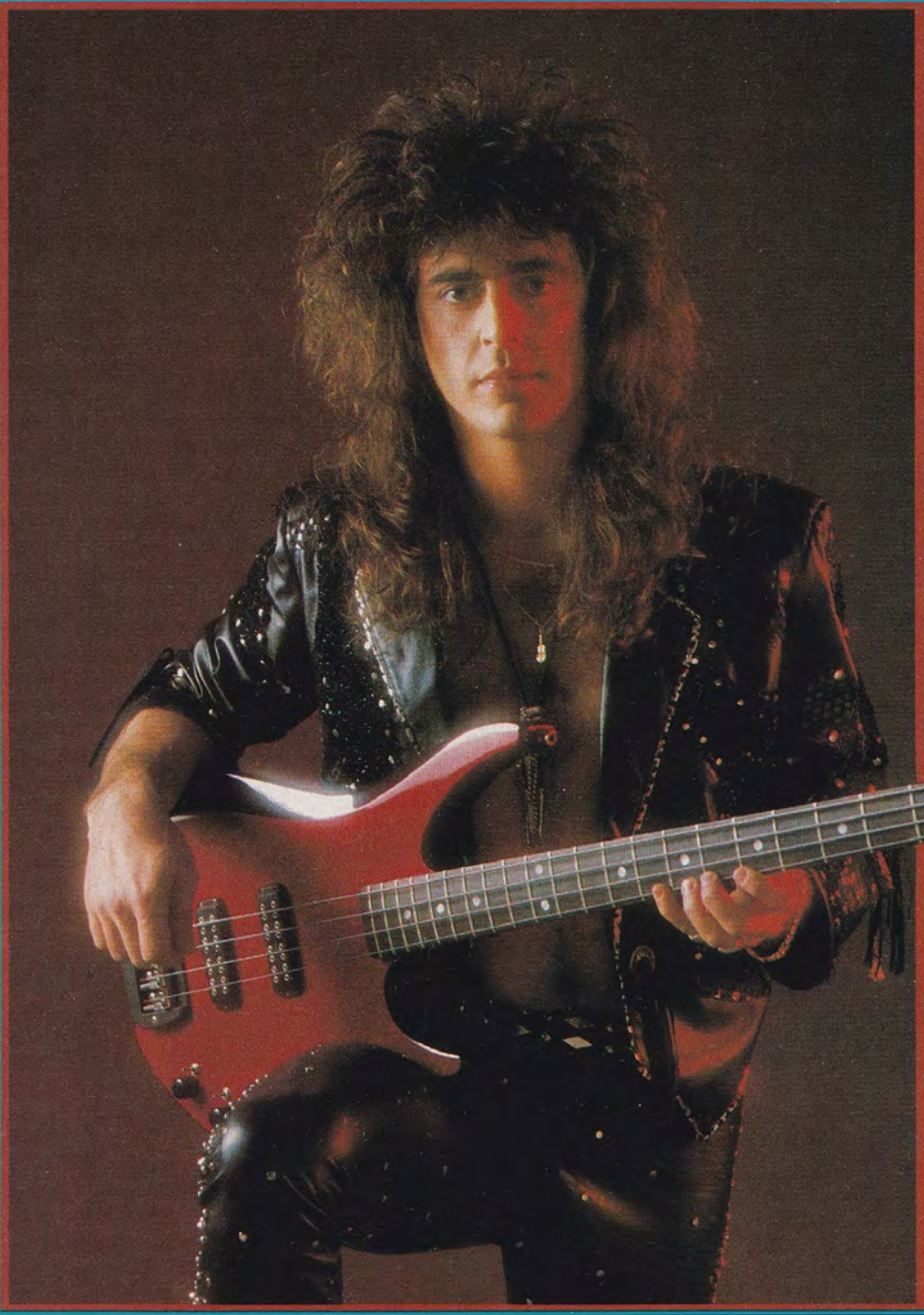

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Mark Weiss

NOVEMBER, 1988
VOLUME 6 NO. 1

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Cover photo of Van Halen by Mark Weiss, Joe Satriani and Steve Vai by Neil Zlowzower and Stevie Ray Vaughan by Pat Quigly/Retna Ltd.

Photos on poster of: Poison, Pink Floyd, Dokken, Yngwie Malmsteen, Jimmy Page and Dave Mustaine by Mark Weiss; Stevie Ray Vaughan by Jay Janini / Artist Pub.; Steve Vai by Neil Zlozower; R.E.M. by A.J. Barratt / Retna Ltd; Paul Gilbert by Ross Pelton.

Dear GUITAR,

In your August '88 issue, you reviewed Tommy Bolin's *Teaser* Lp. Although I really know nothing about Mr. Bolin other than what was printed in the review, I do know that the included picture couldn't have been him. In it, his guitar has a Floyd Rose vibrato unit, which wasn't marketed until several years after his death.

Don Jelley Jr.
Concord, NH

Dear GUITAR,

I just figured I would drop you a line to clear up a little mix-up that I knew someday was bound to happen. In your August issue on p.II6 you review THE LATE Tommy Bolin's album, *Teaser*, but you show my picture. My name is also Tommy Bolan, but my family spelling is BOLAN (spelled with an A for ALIVE), and I'm the lead guitarist of the band Warlock. I'm 22, and oddly enough began playing guitar in I976, the year Bolin died. I joined Warlock in February, I987, and recorded and did the solo work on the album *Triumph and Agony*. Before I joined Warlock I had already toured with Judas Priest and W.A.S.P. in Europe and played the European Monsters of Rock and Castle Donnington Festival in England. Right now we're writing the new album, due next March, which will be followed with a European and American tour. My thanks go to GUITAR for taking the time to clear up this mix-up. A lot of times people don't believe it's my real name and I tell them 'Talk to my father.'

Tommy Bolan/Warlock
Brooklyn, NY

Dear GUITAR,

I really enjoyed your Hall of Fame Issue. Your transcription of "The Wind Cries Mary" was flawless as usual and made my month. Leslie West's Woodstock article was very interesting and gave the reader a rare backstage look at that event, which is more than I can say for Billy Altman's article. All his complaining really puts the reader off (at least this reader anyway). Being a Who fanatic, I didn't appreciate his remarks toward Roger Daltrey. Roger is one of the best singers in Rock 'n' Roll. He's in the same league as Jim Morrison, Mick Jagger, and Robert Plant, and Mr. Altman made him sound like the grand prize winner in an Alfalfa sound alike contest. I have a tape of the Who's Woodstock performance and they give "Tommy" a harder and more effective edge than on the Lp. Hey Billy, I'm really sorry that you had a bad time at Woodstock, but did you have to bring everybody else down? I'm sure you had a better time at Altamont. More stuff to complain about, right?

Steve Mirek
Norwalk, CT

Dear GUITAR,

The article on Woodstock, by Billy Altman, in the August, I988 issue, was interesting. Since I was only II years old at the time, I couldn't tell you much about Woodstock except I also thought the albums were a sad sounding bunch of tunes. One thing bothers me about Billy Altman's opinion of Alvin Lee (Ten Years After). Billy states 'almost everything Alvin Lee did before or since has been utterly forgettable.' This might give some of your younger guitarists the idea that Alvin Lee is worthless as a player. Ten Years After has a lot of unforgettable tunes that would be worthy of pages in GUITAR For The Practicing Musician: "I Woke Up This Morning," "One of These Days," "Good Morning Little School Girl," "Hear Me Calling," even the whole transcription of "I'm Going Home." Alvin Lee is HOT! There is no doubt!

Terry Southard
Knox, PA

Dear GUITAR,

Finally, some real journalism! Like, I daresay, 95% of your readers, I subscribe to this magazine primarily for the tablature. However, I do read each issue from cover to cover. Normally the articles constitute nothing more than advertising space for the particular interviewee. I've never read a feature in your magazine where I learned anything other than what the story's subject wanted to tell. That was until the August '88 edition. Billy Altman's article on Woodstock was extremely informative and his voice was authoritative. He wasn't afraid to express a negative opinion! More stories like his would be appreciated.

David K. Bartley
Holyoke, MA

Dear GUITAR,

I had so hoped that GFTPM and Wolf Marshall, of all people, would have more class than to reduce Great White and Whitesnake to little more than Led Zeppelin copyists. You'd think that Jimmy Page invented blues-based guitar playing and that Robert Plant was the first person ever to sing in a falsetto. C'mon, no one is truly original. After all, there's only so many notes on the fretboard; it's all been done before. If I wanted to debate which group is more 'wonderful' than another, I'd get a subscription to a fan mag. Now, let's rock.

Matthew Arnold
Bay City, MI

Dear GUITAR,

This Led Zeppelin comparison habit in regards to music these days is really beginning to make me sick. I'm I9 years old, and Led Zeppelin is my favorite band, but it seems that every new hard rock album that comes out gets labelled as a Led Zep copy. The relationship has some evidence with songs such as "Get It On" and "What Love Can Be," by Kingdom Come, but otherwise the comparisons to other groups are a total waste of time. In a recent review of *OU8I2* in PEOPLE magazine, the critic described the album as being in the vein of Led Zep, musically. Give me a break! The members of Zeppelin are true musical geniuses, but Jimmy Page didn't invent the guitar, or (GASP!) write every riff ever recorded. These bands have received a lot of inspiration from Zeppelin, but they are generally not replicas of the original. People should enjoy the quality of the music being recorded and quit trying to find musical thieves in the market. If you want to get a great disc that sounds like Zeppelin's guitarist, grab *Outrider*, by Jimmy Page, which shows him back with a vengeance.

Stephen Bates
Cranbrook, BC, Canada

To Whom It May Concern,

I've been reading your magazine for a year and a half and I think it's the best one around for the dedicated guitarist. I am a full time student of the classical guitar at the University of Moncton, N.B., Canada. I also play the electric guitar. I decided to write when I read the Guitar Secrets in the June '88 issue. Joe Satriani suggested an arpeggio exercise where chords are streched over the fretboard. The first thing that came to my mind was Villa-Lobos guitar study no. 2: A beautiful arpeggio study that every guitarist should know. The best recording of the study that I have heard is by Manuel Barrueco, who is probably the best American classical guitarist.

Alain Cormier
Rogersville, N.B., Canada

Dear Readers of GUITAR For The Practicing Musician,

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doing this. This letter is to tell all the axe masters out there about our teacher, Rob Valenti of Islip, New York. He has taught each one of us in a different way but we all have learned the same ideas. His knowledge of all the aspects of guitar and the music industry are phenomenal. He makes all his students aware of their 'limits' in playing and thinking, but then he shows us that there really are no limits. His lessons are unstructured and he teaches everything from over 450 whammy bar tricks to recording techniques to forming bands to introducing us to guitar players we did not know existed to how to write songs and get backstage at concerts. He analyzes players of all styles, even ones we don't like, and has even given us lessons on how to teach when we are ready! In his lessons he does not try to impress us or blow us away, instead he motivates us and puts the 'fire' under us.

This was just a letter to say Thank You to him for everything he has done for us.

John Augustino, Steve Blonder,
Mark Nunes, Robert Mastari,
Lou Synconner, Jason Senzer,
John "Steel Fingered" Datona,
Ben Santoreck

Dear GUITAR,

I agree with M. Paul Kust (Aug. '88); counterpoint is a very important part of classical music. Thanks for choosing a piece like the Bourree in Em that showed off contrapuntal techniques so well. It would certainly be nice if today's Bach and Roll guitarists would try using something like that. Bach, after all, is especially well known for his use of counterpoint and fugal techniques, not solo parts and scales. He avoided mere showiness, instead trying to convey meaning with every note. I fail to see how a player like Yngwie Malmsteen can listen to Bach and get nothing out of it but fast scales and arpeggios. If that were all he wanted, he could have bought a few scale books. Except for the acoustic beginning of "Evil Eye," I can't find any counterpoint (two-guitar harmony, like in Iron Maiden and Boston, is polyphonic, not contrapuntal) on his first album; it seems that Yngwie missed the point. Bach's music has not stood the test of time because it contained fast scales; I'm sure there were scores of violinists and harpsichordists in the Baroque era who could play at 500 MPH but who are unknown today. People get tired of mere speed. Let's hope that the next step in the Bach and Roll genre is something that Bach would have been proud of, even if it turns out to be slower and less sensational.

Paul Falstad
Edina, MN

Dear GUITAR,

With all due respect to Andy Aledort, there must be something wrong. The transcription of "Over the Hills and Far Away" in the August issue has a couple of unbelievable, even impossible stretches. I am referring to the harmonized F#7 arpeggio fill following the solo, just before the last verse. In the first measure of this fill the last double stop is an E and a G#. The E is shown on the 7th fret, 5th string, and the G# is shown on the 1st fret, 3rd string. In the next measure there is an A# and C#, with the A# shown on the 8th fret, 4th string, and the C# shown on the 2nd fret, 2nd string. Come on, guys! I have fairly average sized hands, do stretching exercises regularly, but there is no way I can do a six fret stretch across three strings on this part of the neck. Seems to me like the more logical place for these notes to be would be the G# on the 6th fret, 4th string, and the C# on the 6th fret, 3rd string. In this position there is no problem. I realize that an experienced transcriber, armed with a half-speed tape recorder, can find a lot of notes that are unclear to the casual listener. But in this case I have to believe that you are wrong. Or am I the only guitarist out here who is unable to make that stretch?

Barry Davis
Hurst, TX

As it clearly states on the music, GTR 2 is written upstemmed and GTR 3 is written downstemmed. This three bar riff was not intended to be played as double stops on one guitar. Feel free to change the position of the notes if you want to play it as double stops.

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Dave Mustaine

By John Stix

Showing no quarter with his music or his lyrics, Dave Mustaine has taken the thrash of Megadeth to the forefront of heavy metal music. His honesty has served him well with his fans, even as it may upset those who disagree with his views. Honest opinons and honest music are hard to come by in any means of commercial art. Dave Mustaine's refreshingly unguarded comments make him especially suitable to an afternoon In the Listening Room.

1. " Ain't Got You" from *Crossroads*, by the Yardbirds/Polygram

DAVE: Whoever it is, the drum sound is dated. I don't like this kind of music. I'm not into the honky tonk blues. I don't know if it's a reputable band or what. It sounds like it's back in the Cream/Yardbirds era. That's not my style of music. I like music that's a little more intricate and requires a little more concentration to play. There's no vitality. It's not very interesting to me. It doesn't offer anything new to me. It's just the same rehash kind of guitar playing stuff.

GUITAR: This is the original, the Yardbirds from '65.

DAVE: I'm sure in its era it had some validity. But it's still not the stuff I like to listen to. Paganini was violently brilliant. He's older than these guys and he was admitted into the musical Hall of Fame. That's the kind of stuff that is a little more advanced, something a little more intriguing to listen to. It's a little more involved, requiring a little more concentration, more expertise to follow the song line. It has more attentive arranging. Lyrics like "Woman to the left of me, woman to the right of me" sounds like a macho pig kind of song. If you're going to be singing about something you're sublimionally mindfeeding somebody with music as an overtone and the lyrics to it are like reciting the preamble to the constitution, something you have to memorize. If you're memorizing the lyrics through the song it's better off to have a meaning that's going to implant some seed of positive thinking into your head. Everyone thinks it's all sex, drugs and rock 'n' roll in the first place. To me this is just another one of those songs about sex.

2. "Number of the Beast" from *Number of the Beast*, by Iron Maiden/Capitol

DAVE: Obviously it's Iron Maiden. This is one of the songs that caused them a lot of controversy. I saw a concert from this tour and Dickenson was spouting off about how they're anti-satanic, yet he says '666, the number of the beast, the one for you and me.' By them doing that it's contributing to all the people who are trying to stifle heavy metal because they feel it revolves around a whole satanistic image. Of course Iron Maiden is still one of my favorite bands, but I can't stand Bruce Dickenson. It sounds like he's straining his voice all the time when he sings. I like the riffing of Iron Maiden because it's the new wave of British heavy metal like Motorhead and Saxon that influenced me in the beginning. This song made me lose a lot of respect for Iron Maiden. Although bands make their popularity and build their reputation on doing the outrageous, trying to be like Lenny Bruce and outrage people, I think there's a difference between outrage and just plain bad taste. Of course, kids like that stuff because it's taboo and something you're not supposed to be getting into. Frankly, I think it's giving the PMRC and people who don't like-what we stand for more ammunition to stop us. I've always liked Iron Maiden. I think that Clive Burr is a better drummer than Niko. I think Paul Dianno was a better singer than Bruce Dickenson is. I, myself, feel that Iron Maiden isn't Iron Maiden anymore. They are going trendy.

Mark Weiss

Megadeth's Dave Ellefson, Jeff Young, Dave Mustaine, Chuck Behler.

3. "I Remember Now," "Anarchy-X" and "Revolution Calling" from *Operation Mindcrime*, by Queensryche/EMI Manhattan

DAVE: The background vocals are really good. The way it's layered, it sounds good. I'm not very partial to Geoff Tate's singing. I think the guitar players are really good. The meaning of the song is kind of politically-oriented, the same way we are. We're trying to straighten out the world we live in too. The production is pretty good. I expected a better solo out of it. I know that Chris and Michael can do better. I think it's more of a commercial song for them. I remember when they first came out with "Queen of the Reich"

Robert Matheu / Retna Ltd.

and "The Lady Wore Black" that the riffing was good, the solo was good; this seems like meat byproducts. It's not the real prime rib.

4. "Give Blood" from *The Brixton Concert*, by Pete Townshend.

DAVE: Townshend is one of my all-time favorite guitar players, attitude wise. I don't like his singing so much, but I notice his arranging. Using the percussion, and the horn production was really good. Obviously, the song is crying out for a kind of cooperation among mankind. It's a good song. I think the whole thing about trying to make people give a little bit more of themselves is a good idea. Right now mankind itself is a little bit less concerned about one another. I'm not going to say that we're reaching the end of the world as we know it. But I think there's a lot of animosity and hatred among people, and I like anyone who has a positive message. I've always liked Pete Townshend in the Who. I liked *Empty Glass* a lot. That's when I was just really starting to find a direction, looking for a lead figure on guitar. I thought Townshend was a psychopath, swinging his arm around. "Rough Boys" is a song of his I can relate to. I think this is more of a big band sound. Sometimes it's kind of peculiar when somebody decides to go solo, how they have to go so overboard at it to make the one person sound equivalent to the band he came from via completely full blown overproduction and over arrangement. I think Townshend right now is kind of spinning his wheels or he doesn't know what he wants to do anymore. But I respect him.

5. "Welcome to the Jungle" from *Appetite for Destruction*, by Guns N' Roses/Geffen

DAVE: This song is a definite description of the whole L.A. scene and rock 'n' roll trip, the music business. The solo is a good old rock 'n' roll solo. I like the feeling in the pit of your stomach, the real blood and guts, heart and soul type music. Instead of trying to do a guitar solo with your nuts and your dick, it's better to use your brain and your heart and emotions. This is a perfect example of a band that is just raw blood and guts, no nonsense, strictly for the fun and games of it, having a good time. I admire what they're doing. They were open for goofs—they aren't too polished. They still have an edge to them. A lot of bands right now get a producer who is overbearing and usually causes a lot of problems trying to be an outsider putting in their two cents when they weren't around when the band was starting off, and they don't really know what the band itself is trying to get out of life. But this production is really good. I can respect the fact that these guys didn't compromise.

6. "On the Road" from *Hear n Aid*, by Motorhead/Polygram

DAVE: It's Pete Gill on drums, right? I really liked the old Motorhead with Fast Eddie. Lemmy has been an influential figure in my life as a musician. It's his riffing and playing and being a band that's constantly on the road and dealing with the perils of the road instead of trying to sing about fantasy. When you're in a band, the road is your life. It's not sitting at home counting your six packs or curds and whey. It's life and death on the road. I can't see how anyone can say they enjoy touring, unless it's a really fantastic situation. I can relate to what Lemmy's done. I can see there is always hope if there is one person who knows the direction of the band, stays there and doesn't let anybody alter that direction. That's an indication of a real good band. When you do have a lineup change like that where Lemmy is the only original person, that shows you that Lemmy is Motorhead and no one else. I feel there's a hell of a lot more songs that Motorhead has that

Continued on Page 136

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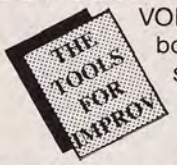

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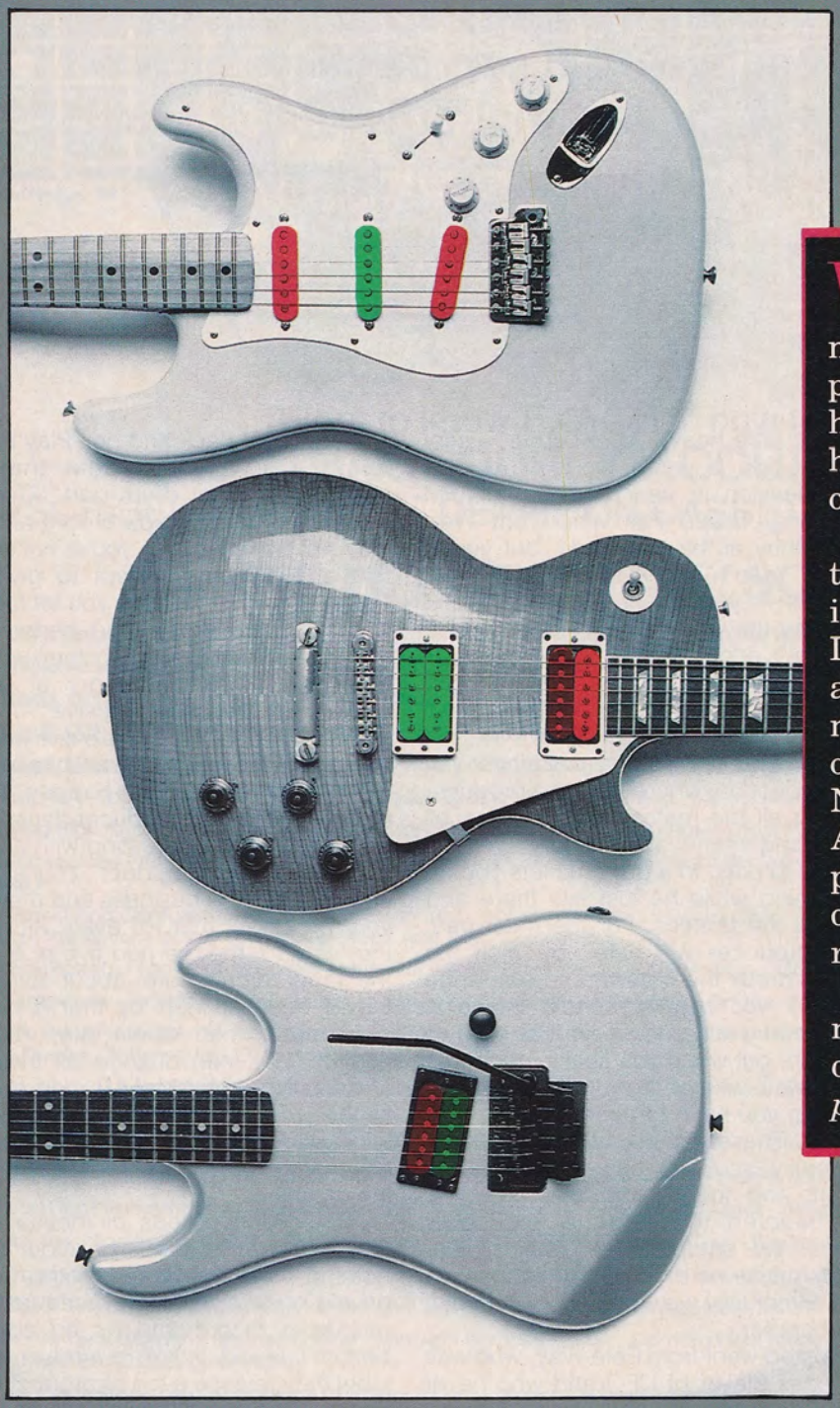

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If the band is good and the label is willing to make a big commitment, then it's up to your A&R guy to act as executive producer; he hooks up a producer and he gets the material or whatever, and he puts together all the pieces that are going to make it.

PRODUCERS

By Jay Jay French
(as told to Bruce Pollock)

What usually happens is, the manager will say to the group, who do you like, what albums do you like, and they get a list of ten albums, ten producers. And then the A&R guys say, considering the budget we have for you, and how many points you're getting from the album, and how much these guys want, you can scratch this one and this one off the list, 'cause they want too much. We're not prepared to lay out $40-50,000. We're not prepared to give up two extra points on our end. And even if you put up two extra points on your end; that's a four point producer—not happening. If they say they'll do it, you know you've got a hot product on your hands, 'cause they won't lay out $40,000 for a producer plus throwing a couple of points on their end if they don't really believe in the project. They may also throw a tape out to producer X who's real big and rich and tell him 'I know you get a lot of money, but this is a baby project.' You never can tell. Sometimes you may blow the guy away and he may say, I'll waive my fee, or I'll do it for half 'cause I like these guys. This can happen. But in general the A&R guy will say, you're not gonna get this guy, or he's booked till the next decade. Or they may say, we can bring in all ten, but this guy's too heavy, this guy's too commercial, this guy's last album bombed . . . and go through the list. But these two are perfect, the last two albums they made were demographically correct; they sold exactly how many records they should have; they sold to prepubescent girls, but also crossed over to the 21 year old girls market who liked it between three in the afternoon and drive time.

As far as producers go, you have your Martin Birch, who is really no holds barred, ultra heavy. Mutt Lange is very dense, pop oriented, very expansive. Ron Nevison is very commercial, FM sounding. Bruce Fairbairn, Tom Werman—they all have sounds, but young bands aren't really familiar with the sounds. A young band coming up, if they say they like a Martin Birch sound but can't afford Martin Birch, the A&R guys may say, I know a guy who can make you sound just like Martin; he's really heavy, so let's get him.

Once you settle on a producer, you can expect anywhere from the producer picking all the material and making all the arrangements and telling you exactly what to play, to a guy who lets you do your thing while he just sits there and pushes the buttons. For the most part, your producer will help you pick the songs, break them down and rearrange them. If you believe certain things in your heart you can push for it as hard as you can, but when you finally reach that brick wall where the producer is not moving, you have to accede to the producer. That's usually what happens. Hopefully you two can negotiate. We fought and fought with one producer who wanted to bring us five cover songs. We said, are you out of your mind, 'cause he didn't like the songs we had. Eventually we wrote songs to make him happier.

Twisted went from Pete Way, who was the bass player of UFO and who never produced before, to Jimmy Page's maintenance man, who was Elton John's engineer for most of Elton's albums. He had produced the Vandenberg album, so there was no argument. A lot of producers are not engineers, so once they've picked the songs and rearranged them, they'll sit in the console with the engineer doing all the work. They'll just sit back and go, 'Play that riff again. Could you repeat that line please? Play that drum part.' The producer will just give you orders and you may get pissed 'cause you're not seeing him do any work except to give you orders. If you have faith, you let the guy work. Eventually I trusted certain producers and did everything they wanted, and I became very angry at others cause I felt they were abusive.

But I don't believe there's one producer who walks into a session saying, I don't care if this doesn't happen. I have to believe that the producer thinks it's a great product he's creating with a band, a great piece of product. You ask the older guys in the business and they'll tell you, probably, that for every hit album they've had, they've had five or six that the label didn't care about and how they'd been so hurt by that. I believe very much that labels play musical chairs; A&R men change all the time, and the hierarchy of A&R men change all the time. Politically, where you stand on the ladder of A&R has a lot to do with how your product is processed through the machine.

I've seen hundreds of thousands of dollars blown at labels on albums that nothing has happened with. Labels have a basic operating procedure. They release a record and do an absolute bottom line job. If they're a major, major label they release a ton of product every month—and some labels have been accused of releasing albums by the pound. Let's say they've got 100 releases that month—they'll lay it all out and their promotion departments of each particular slot, like their heavy metal/hard rock department, their r&b promotion department, maybe their college

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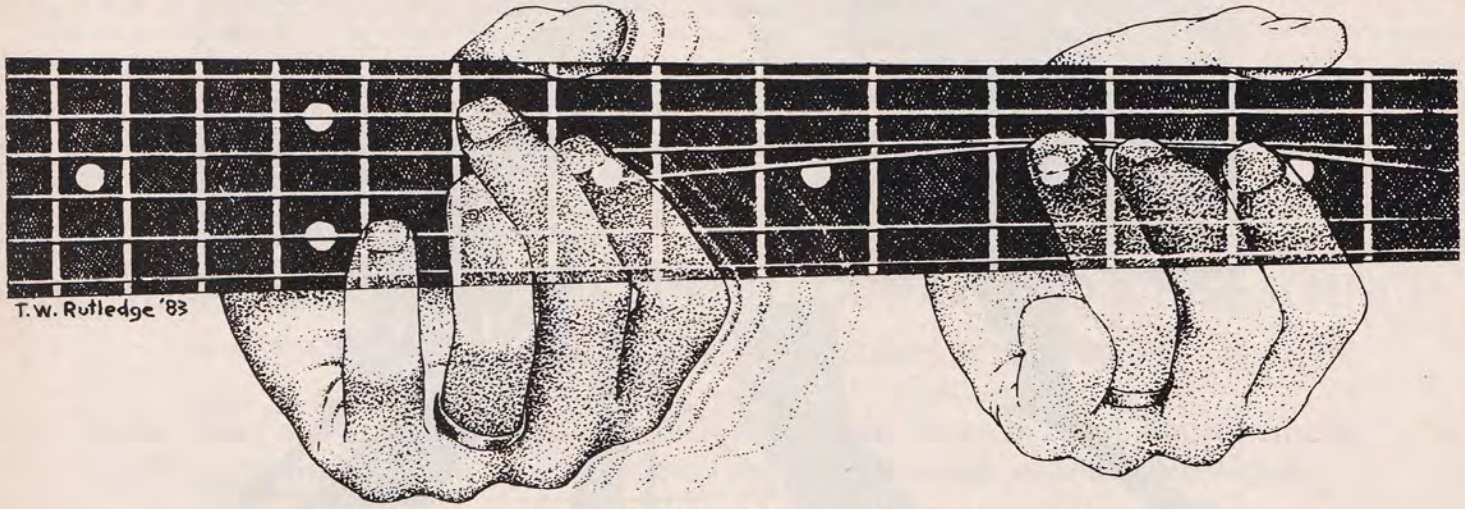

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TAPE S4 (avail. Oct. 15) Rising Force - Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time

TAPE S5 (avail. Nov. 15) - Morning Star - Into The Future - As Time Slips By - Race With Destiny - While My Guitar Gently Weeps - April Sky

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TAPE B Flying High Again - Over The Mountain - Diary Of A Madman - I Don't Know - Crazy Train - Believer - Mr. Crowley - Revelation (Mother Earth) - Dee

TAPE C Purple Haze - All Along The Watchtower - Foxy Lady - Voodoo Child (Slight Return) - The Wind Cries Mary - Little Wing - Star Spangled Banner - Red House I

TAPE D Dazed And Confused I - Since I Been Lovin' You - Achilles Last Stand - Moby Dick - Stairway To Heaven - Heartbreaker - Good Times, Bad Times - Black Dog - The Rover - Whole Lotta Love - Rock And Roll

TAPE E Rock Bottom - Too Hot To Handle - Lights Out - Armed And Ready - Mother Mary - Coast To Coast - Only You Can Rock Me - Into The Arena

TAPE G Crossroads - Sunshine Of Your Love - Hideaway - Cocaine - White Room - Badge - While My Guitar Gently Weeps

TAPE H You Really Got Me - I'm The One - Atomic Punk - Feel Your Love Tonight - Little Dreamer - Ice Cream Man - On Fire - You're No Good - Somebody Get Me A Doctor - Bottoms Up! - Outta Love Again - D.O.A.

TAPE J Women In Love - Beautiful Girls - Sinner's Swing - Hear About It Later - Unchained - Push Comes To Shove - So This Is Love - Little Guitars (intro.) - Top Jimmy - Hot For Teacher

TAPE K 5150 - I'll Wait - Girl Gone Bad - Good Enough - Why Can't This Be Love - Get Up - Dreams - Summer Nights - Love Walks In

TAPE L Black Star - Far Beyond The Sun - I'll See The Light Tonight - Disciples Of Hell - I Am A Viking

TAPE M You Don't Remember, I'll Never Forget - Liar - Queen In Love - Fire - Magic Mirror - Trilogy, Opus 5 (Pt. 1)

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TAPE 13 Texas Flood - Love Struck Baby - Pride and Joy - Couldn't Stand The Weather - Scuttle Buttin' - Tin Pan Alley - Stray Cat Strut - Rock This Town

TAPE 14 Honky Tonk Women - Gimmie Shelter - Midnight Rambler - Bitch - Can't Ya Hear Me Knockin' - While My Guitar Gently Weeps - Taxman - Get Back - And Your Bird Can Sing - Let It Be

TAPE 19 Highway Star - Lazy - Knocking At Your Back Door - Smoke On The Water - Rock Bottom - Lights Out - Communication Breakdown - Train Kept A Rollin'

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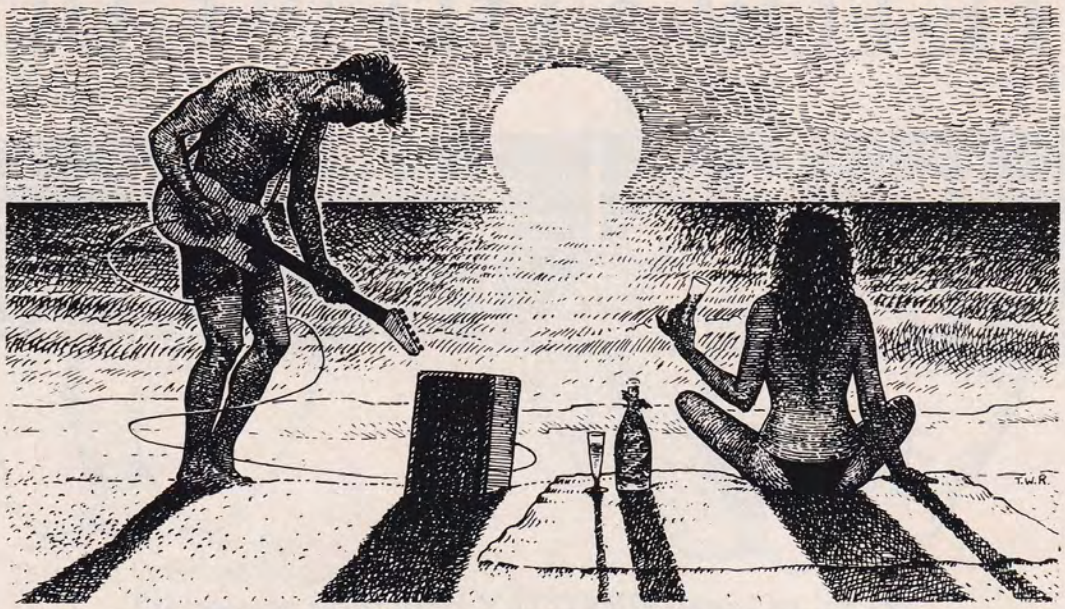

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Wrapped Up In Guitars

by Bruce Pollock

Rock 'n' roll is a music of seductive opposites. Since the onset of Elvis Presley there has always been an Everly Brothers. For every polished pop group growing up in the aftermath of the 60s wanting to be the Beatles, there was another bunch of plug ugly punks out to remake the Stones. But just as Sam Phillips knew he'd have it made in 1955 if he could discover a white guy who could sing r&b like a black guy, groups since the 70s have been trying to merge the songwriting class of the Beatles with the streetsmart attitude of the Rolling Stones. Now, in the Milwaukee-bred combo, the BoDeans, it's possible we've found the ultimate hybrid, one of the year's most singularly satisfying bands, who engagingly combine songs and sound with a dexterity usually beyond the grasp of most of their one-dimensional cohorts.

In the BoDeans, Bo is definitely the Dylanesque lead singer, Sammy Llanas, who hangs onto his acoustic guitar and folk influences like a badge or a shield. And Dean is a good looking rocker named Kurt Neumann, who mans the electric guitar and translates the BoDeans' musical message to the rest of the band. Brought up on the Beatlesque harmonies of the Everly Brothers, Kurt and Sammy were drawn together by a passion for the Rolling Stones.

"I was a drummer all through high school," related Kurt. "I was 18 when I picked up the guitar, and that's when I started listening more to Keith Richards; that was all I wanted to do, to have that kind of soul. It felt real simple but real good. Sam and I were friends in high school, but we never played together until we were out of high school. We were both into stuff like Genesis, but we always had this underlying rock 'n' roll thing, a real love for the Stones."

The genesis of the BoDeans took place at a private party in their hometown of Milwaukee. "It was in the basement of my folks' house," said Kurt. "We taught my brother how to play drums for the gig; we practiced for two weeks and wrote 20 songs. We played and it felt good and Sam and I have been playing ever since. I never thought in terms of we're going to make a record; I just felt that we would do well because it was something that felt real good between us. People seemed to relate to it. Sammy always played acoustic; I always played electric, and I think it was this formation that was the base the Bodeans expanded on. But that base is the important thing. I think it's something about the way the two instruments sound together that I personally enjoy. Sam has no desire to be the type of guitarist who's playing lead; he just wants to be able to strum and sing a song. I have no desire to be like a real technically great player, but I try to play stuff that can be called lead and still be tasteful and melodic and fit the song. We try to keep it pretty simple."

A dedicated team player, influenced by the guitar textures of Mike Campbell's "The Boys of Summer," Kurt Neumann's description of his original songwriting aspirations are modest to a fault. In practice he manages to make the part played by his guitar as strong as

any of the BoDeans' lyrics or melodies. And, unlike his acoustic strumming other half, he has pursued his sound with the intensity of a true romantic.

"For me it's like there's something in my head that I've been chasing after for a long time with the guitar," says Kurt. "I've always heard it, and I don't know what it would be like if you didn't have that one thing in your head to chase after. But I think if you do have it you should chase after it, even when people think that you're really strange. I spent a lot of time in music stores trying out different equipment and when you're searching for something that's in your head it's really hard for anyone to help you because they don't really exactly know what you want. It took a lot of time to search it out and find what I like. A lot of people thought I was just crazy, but when you know something in your head like that you just have to more or less try to find it. I've never been good at just picking up a stock guitar and being real happy with it; I've always had things I know I like and then I bring it to this person I work with, walk in and say, this is what I want, then come back a week later and he'll have it for me. The recent guitar I've been playing is a 70's Tele custom, but it's basically just a body with a Schecter neck put on it and the pickups moved to where I like them. Now I just bought a new Tele-style Barrington guitar. The first guitar I had was a Tele and I traded it in for a couple of guitars that didn't seem to be right. I found I wanted a flat top, solidbody guitar and after I experimented with a few different guitars the Tele felt right to me."

The relatively simple and unaffected nature of Kurt's sound on the BoDeans' two Lps, *Love & Hope & Sex & Dreams* and *Outside Looking In*, is that much more of a tribute to his ability to mask the trial and error of his experimentations. "I use '65 and '66 Blackface Supers for the basic sound and I run it through a lot of delays that I like to use," Kurt explains. "I kind of built my own room sound with a delay. I sit around and just play with the delays on the floor and try to create different things. I use some of the Groove Tube guitar preamps in the studio. When we're home we have warehouse space and spend a lot of nights up there just building delays on top of delays, so it's very rhythmic. I like using it like that. It becomes almost the meter and the melody at the same time. I like the tone of the Supers and I always use them as the basis of the sound. I've spent a lot of time experimenting, playing through every amp, searching out a lot of sound. The sound that has to be there is a real stereo surrounding sound; the band is always wrapped around that big guitar sound and kind of fits up the middle somehow.

"I like using real big chords and playing melodies," he continued. "I like doing that a lot; I know how to approach that. I try to run across new stuff all the time, but that's what I stay with. I've had people laughing at me for what I do. Most people think you should pick up a Strat and wail away; put it through a Marshall and play your blues/rock licks. I have no desire to do that. I appreciate what Hendrix did with the guitar; the more I learn about it the more I love it, but I never had the desire to be a guitar hero, as much as I had a desire to be in a good band writing good songs. There are some guitar sounds I like, but for the most part I think it's more in my head that I hear something that I think is interesting and I go after that. I like doing that as much as songwriting. But I feel a little more complete when I've written a song. It feels a lot better than when I just figured out something neat. It think it helps to be on top of your game on guitar, though. It definitely enhances the music."

Not surprisingly, one of Kurt's major influences is the Edge, with whom he had the occasion to spend some time when the BoDeans opened for U2 last year. "I watched the Edge almost every night when we were with them and tried to learn and pick up things," he says. "I

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like the fact that he plays his own kind of chords and has his own approach to things. I think that's the best you can do on an instrument, to have something that's yours, that's unique, that's not just something that everybody does. I love his use of the E-bow on the guitar; the guitar would definitely become part of him. It's real important for somebody to be that in touch with what they're doing. I would always want to be that in touch with the guitar on stage too. What made me feel great was when the Edge was backstage and he'd come walking up and we'd just been playing and he'd go, that sounds great. The one thing I've always wanted to do is something of my own, something that would be characteristic of the BoDeans sound. It might have a familiar sound to it, but it would be mine. I don't think I play like everybody else; I think I do have a style of my own, and I think it'll keep developing to the point where a person knows it's me. Like when Keith does something I instantly know it's him. I would always want something like that."

The Edge is not the only one to pick up on the unique BoDeans' sound; Robbie Roberson used them on his solo album. In fact, ever since a Spin Magazine article led to a piece on them in Time, the BoDeans have been something of a critics' favorite. Thus far, it hasn't led them into the land of rock 'n' riches.

"Everybody from the record company tries to figure out why we haven't sold tons of records yet, and I don't know what the reason is. Right now we pretty much judge how we're doing by our audiences. Selling out shows is always a good sign there's some excitement going on. We sell a decent enough amount of records. I don't know what it would be like to sell like Whitesnake; it would be kind of scary. Right now I think the band is still growing and getting better and better, and we're not in any rush to be the next big thing."

They're not in any rush to stay where they are, either. "Being a nobody in a world of Springsteens is kind of frustrating," Kurt acknowledged. "You go on tour for the first time and you're in Brooklyn and there's twenty people at your show. It's real tough. We went out immediately after the first record was released and nobody in the country knew who we were. We were fortunate enough to get an article in Time, which opened a lot of doors for us, and within that first year of touring we built quite a reputation up for our live shows and started selling tickets."

The real move for the BoDeans, as far as performing goes, occurred after finishing their stint with U2. "Once we were able to come back to the states and start doing our own shows again I think the band just made a big step up as far as playing," said Kurt. "People seem pretty knocked out this time. Last time we still had all the energy, but we were still real raw. This tour it has the energy but more power; things are flowing together a little better. I think just playing together is what we're trying to learn. The best musicians in the world are people who know what's going on around them and play to that, rather than just playing and doing their thing. I think about the best thing you can do as a band is to learn how to play as a unit."

Toward that end, Kurt draws on his early experiences as a drummer. "In this band I've always been more or less the tempo keeper," he said, "which is kind of strange when the guitarist does it, but I write the songs and I pretty much arrange them—I know where they go, so I'm counting them off. We're still learning to play right where we want to be every night, which is a tough thing. With us it seems to revolve around how the sound is, if everybody can hear what we're doing up there, if we have a nice mix. That's why we brought our own monitor system on the road. If we can get things sounding good on stage we always play good. When things don't sound right people get frustrated and the show's not as good as it could be. We sing best

when we can hear. Especially in the theaters were just moving into, the thousand and two thousand seaters, it's hard to tell because a lot of times you don't hear everything that's coming back from the audience and you don't know when something's wrong until you listen to a tape of it later. In the big arenas it's kind of strange because you have to wait two minutes for your song to end out there."

Their debut album represented a similar learning experience. "We recorded it in five weeks and mixed it in ten days. I said, I never wanted to rush like this again. I want to stop and take my time in the studio. The second record we still recorded in five weeks but we took four weeks to mix it instead of ten days, which was nice 'cause we were able to remix things. Basically we're all just learning in the studio as we go along; it's hard to make up your mind exactly what you're gonna do and what you're not. We spent a lot of money making this record, more than I would have liked to, and I was unaware of it until the end of the project. I mean, it's not outstanding by what a lot of records get made for, but I think a record can be made pretty inexpensively if you have an idea of what you're doing."

Of all the BoDeans, Kurt is the one most at home in the studio. "I took some music theory in high school and for a year of college; I kind of know enough to get by. In the studio I tend to play most all of the guitarwork on the records, including acoustic, just because Sam doesn't have real good time," he said. "I have enough musical training where I can explain how I want the songs to go into the band pretty well. I might say, now this is a minor chord or this is something like that, whereas Sam really can't. He'll explain what he wants to me and then I can tell the band what to do. When he plays electric I more or less have to dial it in for him. When we started writing songs and playing as a two piece, we used to get together every day and just play around. I'd show up one day and say I worked on this, or wrote this, and we'd just keep on doing that, and to this day for the most part we still write songs away from each other but we bring it to one another to work out. Sometimes the material starts to clog you up. When you get those recorded you can move on to newer stuff. That's why we didn't play overseas for our first record. By the time we were done with seven months on the road, I was dying to get back in the studio because we had 20-30 songs that were ready to be recorded. I wrote most of the songs on the latest record. I did a lot of the writing on "Dreams" and "Pick up the Pieces." Sam has a little more of the country groove. He wrote "I'm in Trouble Again," a kind of neat acoustic ballad that's on the cassette. "Don't Be Lonely" is Sam. I came up with "Jenny Rae" and "Take It Tomorrow." There are definitely differences in our writing, but we try to get it to form one sound. When I write a song it's always with the intention of Sam singing it."

As far as his own playing, Kurt's personal favorites on the new album are "Say About Love" and "Don't Be Lonely." But he sees the future of the BoDeans more in songs like "Jennie Rae" and "Pick up the Pieces," which were the last two songs he wrote for the album. "They were different songs for us. I don't know if the new record will be like that, but we have a lot of traditional type rockers that we've never been able to get down on record, because the atmosphere or something just wasn't as good as it could have been. So I think we're going to be concentrating on getting some of that down. Maybe this new record might be a little more aggressive than the other records."

Much of this will come down to who winds up getting the coveted job as producer of the BoDeans third album. Some of the contenders Kurt and the band are sorting through include Daniel Langlois, Don Gehman and Glynn

Continued on Page 126

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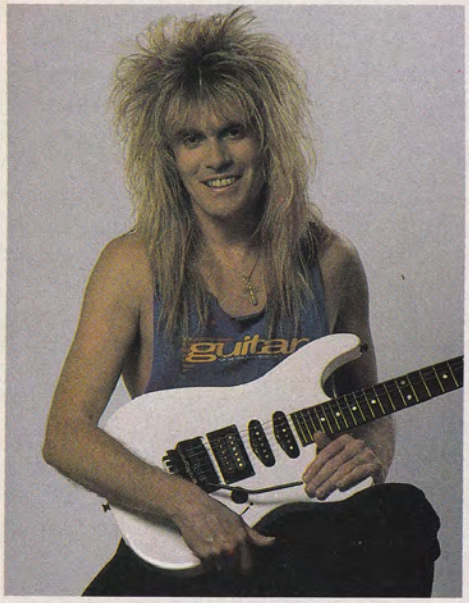

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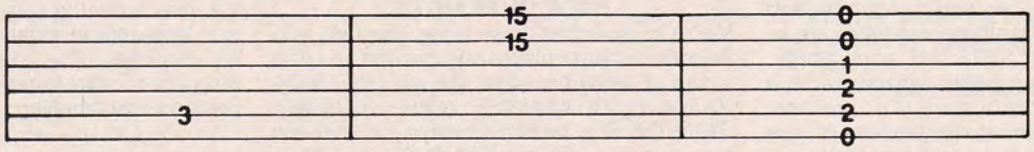
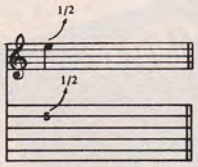
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

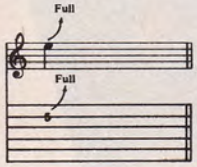


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

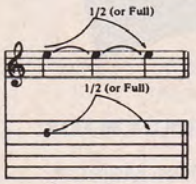
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



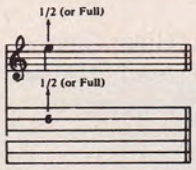
BEND: Strike the note and bend up ½ step (one fret).



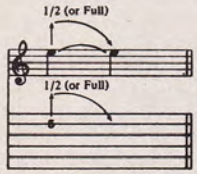
BEND: Strike the note and bend up a whole step (two frets).



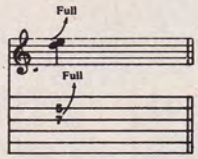
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



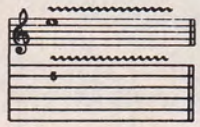
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



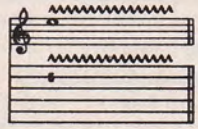
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



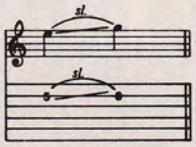
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



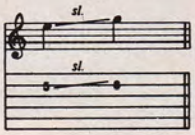
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



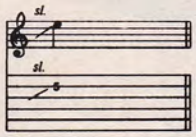
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



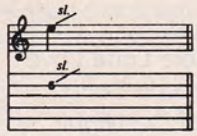
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



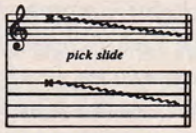
SLIDE: Same as above, except the second note is struck.



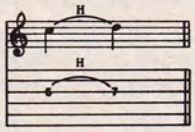
SLIDE: Slide up to the note indicated from a few frets below.



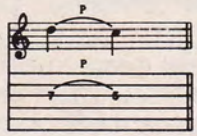
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



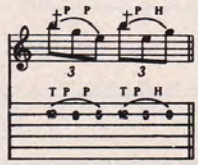
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



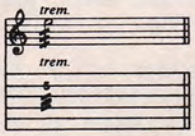
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



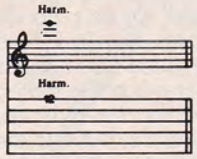
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



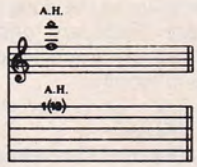
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



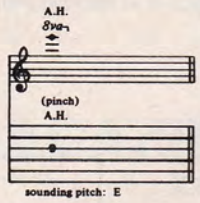
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



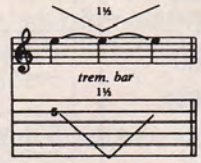
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



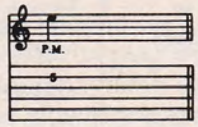
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



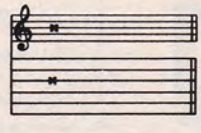
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

By Andy Aledort

WAKE UP DEAD

Power chords dominate the heavy duty rhythm part, creating an unusual chord progression which features the root chord, F#, played alternately against A5, C5, D5, E5 and F5. This creates a locrian-type tonality (I,b2,b3,4,b5,b6,b7) with the inclusion of the maj7 (F). Such harmonic freedom within a verse or chorus rhythm part is common in good thrash-metal ("Skeletons in the Closet," Anthrax, GUITAR, March '88), setting up an air of unpredictability.

Chris Poland's first guitar solo is based on F# pentatonic minor (F#, A, B, C#, E) with brief uses of the ninth (G#) and other passing tones. His tremolo bar sounds like a Floyd Rose, judging from the response and amount of travel available. His sound is very overdriven and trebly, facilitating the use of artificial harmonics. Following this solo the rhythm guitar plays a figure (behind Poland's sustained feedback) the second bar of which was played by two guitars; it is noted for one guitar here. Immediately following this is a repeated figure which features a ¾ bar. This happens in a natural way, as two chord accents are left out the second time (see bar three of this figure). The last bar of this figure is replaced by a bar featuring different "5" chords played on each eighth note. This will definitely take some practice to get down; keep your fret hand fingers in exactly the same position for each chord and use all downstrokes. The following solo features a tonality shift to G# minor, with the rhythm guitar playing a take-off on the verse figure. Poland's solo begins with riffs based on G# pentatonic minor (G#,B, C#,D#,F#) for bars 1-4, followed by a one-of-a-kind riff used by guitarists as diverse as Jeff Beck, Les Paul, and John Scofield, to name a few. This is followed by another tonality shift, this time to Bb minor (unusual keys, huh?). This solo features a lot of legato phrasing, and it's difficult to execute the hammer-ons and pull-offs as fast as Poland. For the next bit, heavy palm muting and alternate picking is a must; this bit is very reminiscent of Dave Mustaine's former cronies, Metallica.

True to thrash folklore, the last section of the tune is in a completely different tempo (kind of a "mosh"), slower with a leaden feel. This solo begins with a legato riff that could be articulated with finger tapping. These lines are based on the fifth mode of A harmonic minor, also known as E Phrygian dominant or E Phrygian 3 (E,F,G#,A,B,C,D). A very popular scale with Niccolo Paganini and his protege, Yngwie Malmsteen. This is the hardest solo in the piece, as it features as much fast alternate picking as it does legato phrasing. Guitarists of all levels and tastes will aid their chops greatly by including this into their regimen.

SONG OF THE WIND

Carlos Santana is known for his beautiful and unique solo style, and very often he sets up chord progressions that act as vehicles for him to explore melodic inventions freely and expressively. Combining blues guitar power with his Latin and jazzy influences, this tune is a prime example of Carlos at the peak of his powers. The entire first forty-one bars feature the use of C pentatonic major only (C,D,E,G,A), played all over the neck with fluid phasing and articulation. After this, Carlos includes tones from the C major scale (C, D,E,F,G,A,B). Occasionally, Carlos plays riffs in fifth position which function more as A

J. Bellissimo / Retna Ltd.

pentatonic minor over C (A pentatonic minor: A,C,D,E,G) creating a slight polytonality, as A minor is the relative minor to C major.

None of the lines here are very difficult to execute; there are just a few bursts of speed. The best way to approach performing this piece is to put yourself within the mood of the music, and allow the phrases to flow as naturally as you can.

ALWAYS WITH ME, ALWAYS WITH YOU

This ballad in ¾ time features some stellar guitarwork by Joe Satriani, utilizing a few clean tone rhythm guitars to back up the distorted melody and solo guitar. The basic rhythm part (Rhm. Fig. 1) is made up of chord arpeggiations based on a I-IV-V, with brief reference to VI. Most of the chords feature upper extentions (tensions), such as the eleventh (forth) and thirteenth (sixth). The melody is based on B major (B,C#,D#,E,F#,G#,A#), and is sixteen bars long. The second group of sixteen bars features Joe improvising on the melody, displaying a beautiful touch and great control, moving smoothly from elaborate to succinct phrasing. The next twenty-two bar section shifts to minor, utilizing the same basic progression, but with bVI replacing VI, staying diatonic to the new tonality. Joe's lines here are based on B Aeolian (B,C#,D,E,F#,G,A). The riff in bars 6 & 7 is virtually all hammer-ons and pull-offs, so keep your fret hand loose and try to apply even pressure throughout the phrase. Bars 13-22 feature what sound like overdubbed electric sitars; in the score they are noted for standard tuned guitar, and a boxed figure below shows the part noted for "Nashville" tuned guitar (strings six through three are tuned one octave higher; subsequently, different string gauges are used for these strings). Joe recaps the melody before launching into an eleven bar tapping riff featuring the open B string, the twelfth fret octave, and a note from B major played as a three note riff in straight sixteenths, creating a polyrhythm of three against four. Joe's final soloing section features a brief workout on B pentatonic major (B,C#, D#,F#,G#) in bars 2 through 8. Joe's final cadenza-like phase is written in time (against the synthesized percussion), but the feel is that of a riff in free time. This is a nice piece of music which features some great guitarwork, so get crackin'.

BLACK AND BLUE

The main riff (heard in the intro, choruses and out chorus) is based on a phrase exploiting octaves (and occasionally power chords) which outline the E7, E6 and E5 tonalities common to blues and rock music since Chuck Berry. Note that in the intro, the octave line is combined with open E and B strings as a drone effect while in the chorus the octaves are played separately for a more solid ensemble sound—an interesting way of presenting the same idea in two sonic forms. The verse riffs are taken directly from the I-IV-V chord progression (A,D,E) indigenous to rock music (and Western Music as a whole). As always, Eddie sprinkles fills throughout his rhythm parts to create more interest. Note bent bass notes, pick slides, palm muted textures, hammer on and pull off figures, open and artificial harmonics and other "neat noises." In the second verse, an overdubbed guitar carries the counterline idea even further. The part, buried somewhat in the mix on the right side, incorporates harmonics, palm muting and effects in a freer form than pure doubling. This part is taken to extremes in the outro, where an overdubbed guitar occupies the right side again and plays random and unusual effects achieved by twirling and physically moving the tremolo bar to generate sounds.

The guitar solo is full of distinct Van Halenisms: artificial harmonics— pinch harmonics as well as tap-on harmonics (in bar 3), extended tap-on licks (bars 3 and 5-7), tremolo bar diving (bars 4 and 8), as well as some clever use of echo repeats towards the end of the solo (bars 9-16). The mood and tonal resources indicate a typical rock/blues attitude throughout. Note use of the Am pentatonic scale (A,C,D,E,G)—although C is not heard in any crucial point of the solo—and Am Dorian (A,B,C,D,E,F#,G) melodic material with an occasional nod to E major (arpeggio in bar 12) and total chromaticism (bars 6 and 7).

—WOLF MARSHALL

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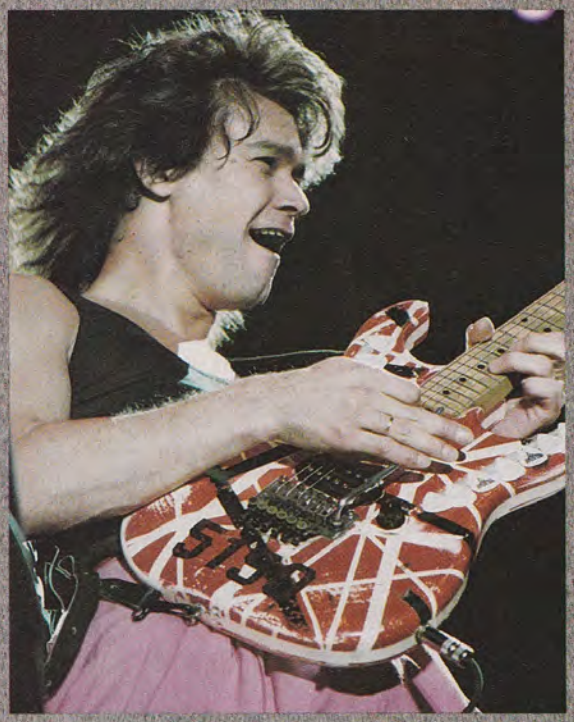

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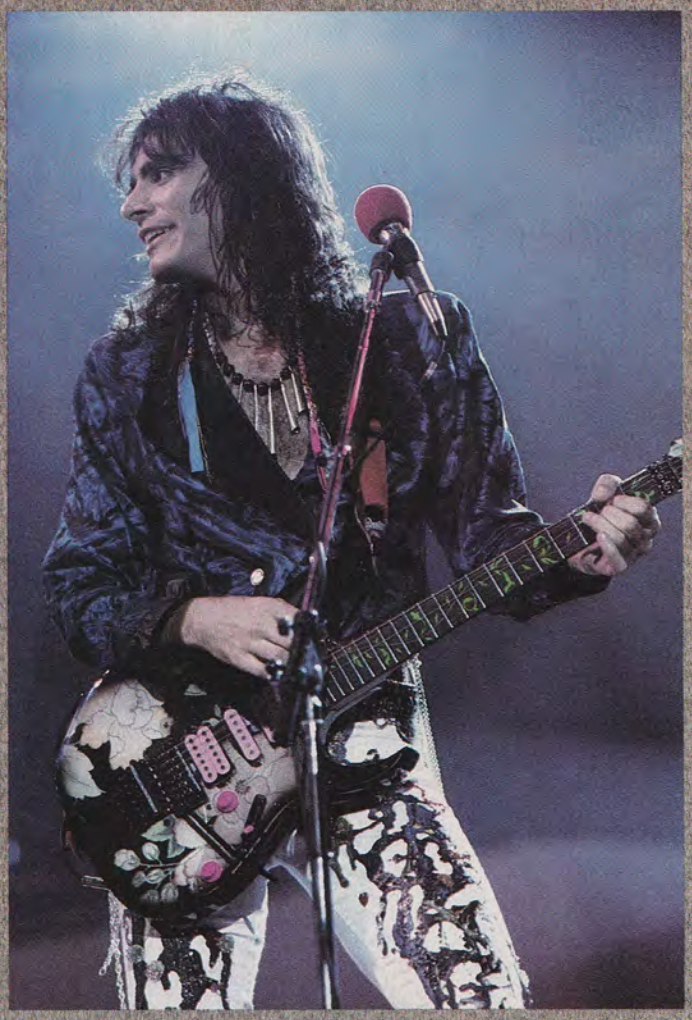

Neil Zlozower

Five Years of Rock Guitar

By Wolf Marshall

Not since the epic decade of the 1960's has rock guitar seen as many influencial instrumentalists, or given voice to as many rising stars and explored as much musical territory as in the last five years. New forms of fusion, relentless races for speed and battles for technical brilliance have all earmarked this time frame, resulting in an unquenchable thirst for musical knowledge and education.

The following artists and representative examples help to illustrate some of the significant trends of the last half-decade.

Paul Quigley / Retna Ltd.

DEF LEPPARD

Beginning life as a solid but undistinguished heavy metal band, Def Leppard forged their new, signature sound on the 1983 Lp *Pyromania*. Adding new member, guitarist Phil Collen, and harnessing the production finesse of Mutt Lange (*Back in Black*), *Pyromania* became the turning point for Def Leppard not only in terms of direction, but in record sales, critical acclaim and the much coveted Grammy nomination. The blend of tuneful melodies, tight, logical song structures and arrangements, high-tech production values and tasteful solo guitarwork with an underlying metal edge was the basis for the creation of a new musical genre—pop/metal. In contrast to some of the bombastic guitar playing of the hard rock idiom, the solo in "Photograph" is compact, restrained and song-like. In keeping with the melodic and harmonic content of the song itself—the tonality is simple: basically E major pentatonic with D# added for melodic flow, as in bar 4. The practice of converting blues riff ideas from minor pentatonic to major pentatonic (standard procedure in rock) is heard in bars 3, 5 and 6. Diatonic as opposed to blues string bending and the feeling of reaching a melodic conclusion (climax in bars 7 and 8) further distinguish this model solo. See page 33 for musical example.

STEVIE RAY VAUGHAN

redefined blues music and blues guitar for the 1980's. His presence and influence foreshadowing a shift towards blues-oriented material in mainstream rock by the latter part of the decade (in the works of Georgia Satellites, Guns N' Roses and others), he paved the way for the acceptance of new blues artists like Robert Cray and The Fabulous Thunderbirds. His debut album, *Texas Flood*, covered practically every form or facet of the blues tradition, from straight-ahead shuffles ("Pride and Joy," "Tell Me" and "I'm Cryin'") to uptempo jump blues ("Rude Mood"), minor blues ("Dirty Pool"), r&b boogaloo ("Mary Had a Little Lamb") blues/rock/funk/fusion a la Hendrix ("Testify") and vintage roots of rock 'n' roll blues ("Lovestruck Baby"). His sensitive balladic instrumental, "Lenny," pays homage to Jimi Hendrix's finer chordal moments (i.e. "Castles Made of Sand" or "Little Wing"), while the soulfully slow and sultry "Texas Flood" captures some distinctive reinterpretation of classic blues improvisation.

The opening bars of "Texas Flood" tell the blues story in capsule form far better than words. Notice the use of classic 12/8 blues feel for the overall groove, with its insistent triplet pulse and the familiar chordal move of I, IV and V (G(6), C(9)

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Mark Weiss

Yngwie's first solo effort, *Rising Force*, opened some new doors for instrumental metal and 'Bach rock' exploded.

The Edge harnessed the musical elements of texture, sonic color and timbre to create evocative moods within the U2 repertoire.

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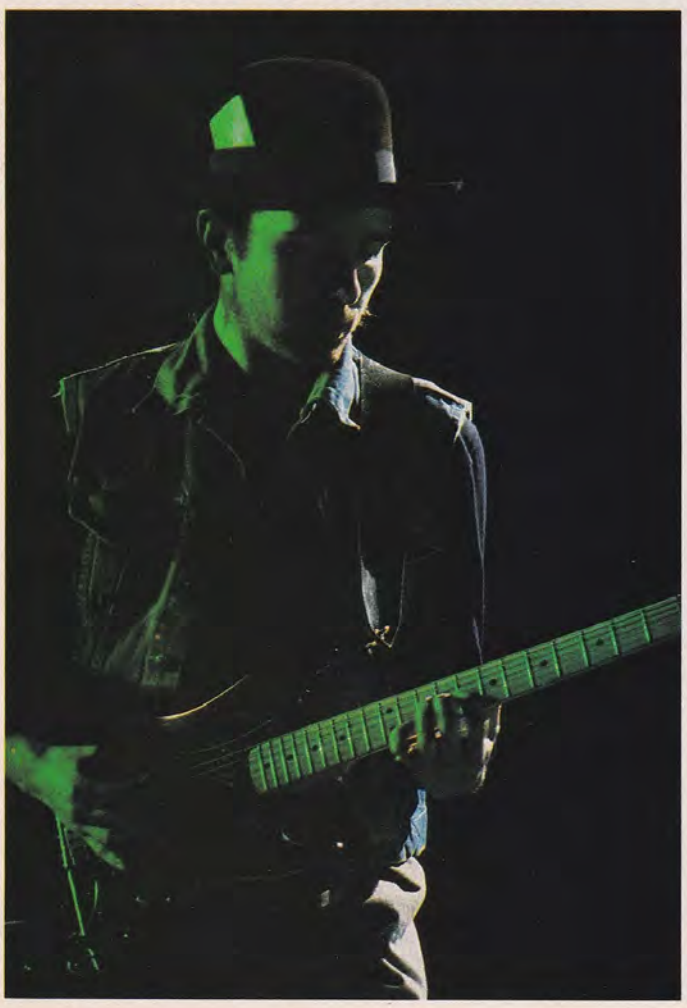

and D7 respectively), with the traditional turnaround structure and the emotional laid-back rhythmical phrasings of the single note lead lines. Stevie Ray's personalization and elaboration of standard pentatonic sounds (G minor pentatonic) can be heard in bar 4; particularly in the unpredictable delivery of the double timed lines and the idiosyncratic string bends (into the 5th, 4th, and 9th tones of the scale). See page 33 for musical example.

EDDIE VAN HALEN

It would be impossible to view any five given years of rock guitar since 1978 without mentioning the name Edward (Eddie) Van Halen. By the mid 80 s, while every new kid on the block was dying for a seat anywhere near his throne, Van Halen took a turn toward keyboards and a shot at the pop charts with "Jump," from *1984*, the last album released with the original members intact, and the first glimpse at the future of Van Halen.

So much has been written on Eddie's style, yet so much remains an enigma under scrutiny. Suffice to say, his guitar work is the marriage of the old and the new, the expected and the unexpected, the blues and the bizarre. Some of the most outstanding features of his solo playing are found in the intro solo of "Drop Dead Legs." Played over a typical hard rock D pedal riff (with superimposed D & C triads), Eddie combines smooth scalar legato flurries (a la Holdsworth) in bars 14 with aggressive blues lines (a la Clapton) in bar 17 and 18 in his own inimitable fashion. His signature tap-ons are tastefully incorporated into the solo in bar 16, with tapped bends as well as sliding tap-ons. Eddie's characteristic tremolo bar phrasings can be found in bar 16 (pitch diving and exaggerated vibrato), bar 17 (returning to pitch while string bending). See page 34 for musical example.

YNGWIE J. MALMSTEEN

emerged in 1985 as the king of speed, flash and neo-classic guitar. Malmsteen was the first big score for producer, Mike Varney, and influenced an entire new school of players, including but not limited to Varney's own Shrapnel stable (MacAlpine, Moore, Chastain, Tafolla, etc.). Yngwie's first solo effort, *Rising Force*, opened some new doors for instrumental metal and 'Bach rock' exploded. "Far Beyond the Sun" remains one of Malmsteen's most striking and definitive instrumental pieces. This fiery excerpt captures the warp-speed technical execution and relentless energy of the Swedish guitar virtuoso while providing a veritable textbook collection of Yngwie's pioneering classical/metal concepts. This example contains the following trademark points: 1) sweep picking in bar 1; 2) melodic sequences (scalar in bars 2, 3 and 4; arpeggic in bar 1); 3) wide vibrato in bars 5 and 7. Additionally, notice the exploitation of classical melodic and harmonic practices; C#m Aeolian mode (bars 2, 3, 4, and 5); C# harmonic minor (bars 6 and 7); and diminished arpeggios in bar 1. Yngwie varies his phrasing continually from strict detached staccato picking to legato passages and combinations of both. See page 35 for musical example.

THE EDGE

Self-taught, learning to play his instrument while the band wrote songs, the Edge is more 'unique' than 'technique'. However, his lack of desire to be a guitar hero or even a soloist, combined with his honesty, enthusiasm and concern for the song as a whole, affords him the freedom of experimentation without the 'required' exploitation and indulgence most often associated with rock guitar. For sheer resourcefullness in effects use (both electronic and physical), imagination in application of timbral colors and intuition in the structuring

of guitar parts in songs, the Edge is unequalled as the most significant exponent of the mid 80's textural school of players. The Edge has harnessed the musical elements of texture, sonic color and timbre to create evocative moods within the U2 repertoire. Example 5 contains selections from "Wire" on U2's Lp *The Unforgettable Fire*. Notice in 5a how the echo delays create an intertwining, overlapping counterline three l6ths behind the leading part. The passage is further embellished with slide guitar (minus any overt blues influence) and light muting (felt tape applied to bridge). 5b demonstrates the Edge's percussive left hand muting strum. All the strings are fully damped and the effect is entirely rhythmical. 5c is a motif exploiting open harmonics (enhanced with subtle tremolo bar pitch change) and a single note ostinato figure (somewhat like a funk riff). Together these elements generate a colorful but simple accompaniment part which is the essence of the Edge's minimalistic style. See page 35 for musical example.

STEVE VAI

Guitar modernist, Steve Vai, has, among other credits, the distinction of being called upon to fill the shoes of two of the most revered guitarists of the last decade, Yngwie J. Malmsteen (in Alcatrazz) and Eddie Van Halen (when David Lee Roth formed his supergroup of Vai, Billy Sheehan and Gregg Bissonette for *Eat 'Em and Smile)*. Vai's brave new guitar sounds are tellingly captured in his "Big Trouble" solo. In general, his sense of adventure and humor often results in eccentric but consistently amazing and amusing guitar statements. Note the expansion of the whammy bar vocabulary alone. He pulls sharp (bars 4, 7 and 8), dives to extreme depths (bars l and 7) and exploits numbers of quirky sound effects as musical events (i.e. the 'mouse sound' of bar 9). He has developed new forms of the tap-on technique: hammering with both hands—separately or in tandem (check out the fully hammered phrase in bar 2) or the combination of articulations in bar 7. He moves effortlessly from angular interval melodies (the perfect 5ths and 4ths in bar 3) to odd guitar effects passages and impeccably picked scalar lines (as in the C# Dorian sequence of bar 5). See page 35 for musical example.

JOE SATRIANI

The theory that "those who can't—teach" is certainly not applicable to Joe Satriani, whose students include the aforementioned Steve Vai, and Kirk Hammett, and whose own taste, technique and dimension took him to the outer limits on *Surfin' with the Alien* and into the 'fold' of guitar greats. "Midnight" clearly demonstrates an evolution of modern guitar technique beyond the well-established approaches of the 80's. Joe's new double tap-on articulation introduced in this piece creates a quasi-keyboard impression, hammering on two notes with the fret hand and two notes with the pick hand to produce four-note chords. The rolling, broken chord arpeggios spell out classical voiceleading moves: Bm - C#/G - Bm - C#/G - Al3/G - Bm - Em - F#7 - Bm/F# - F#. See page 36 for musical example.

It would be difficult within the scope of one article to credit all the important artists who have contributed to the advancement of rock guitar in the last five years. However, in addition to the guitarists cited here, honorable mention must also go to Jeff Watson for the development of his eight-finger technique, Stanley Jordan for his tap-on innovations, and Trevor Rabin and Steve Stevens for enlarging the electronic pallete (sonic effects usage). And, of course, to Billy Sheehan, who through his mastery of the instrument, brought rock bass virtuosity to a greater public awareness.

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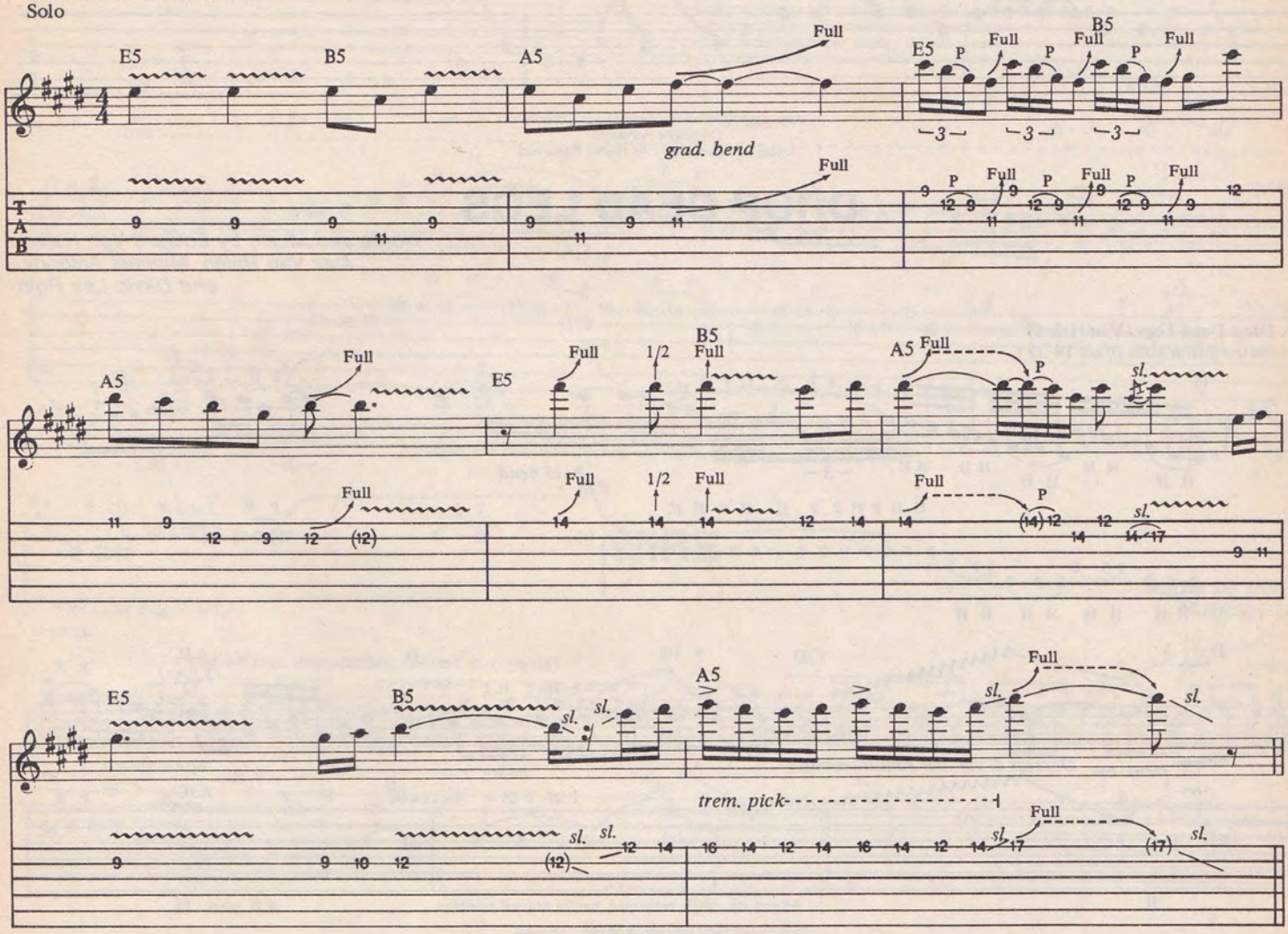
1. Photograph (Def Leppard)
Solo



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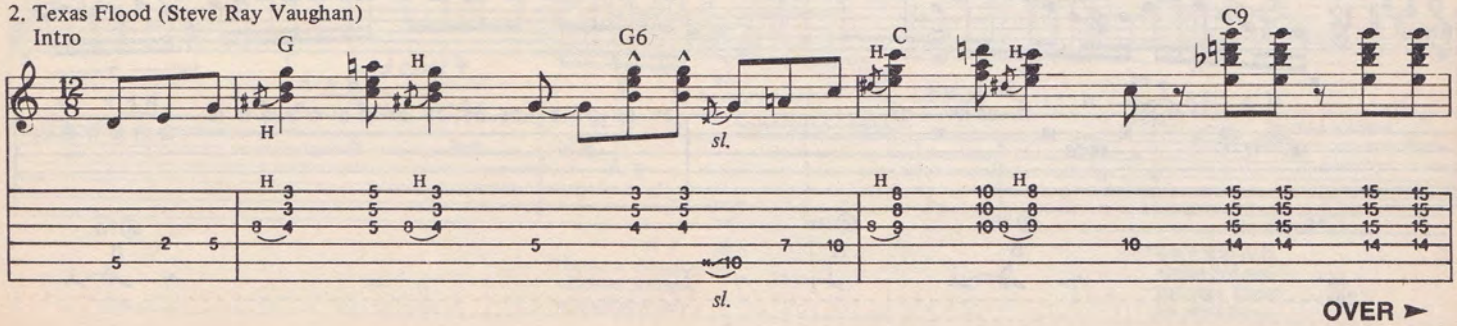
TEXAS FLOOD

Words and Music by Joseph Scott and Larry Davis

2. Texas Flood (Steve Ray Vaughan)
Intro



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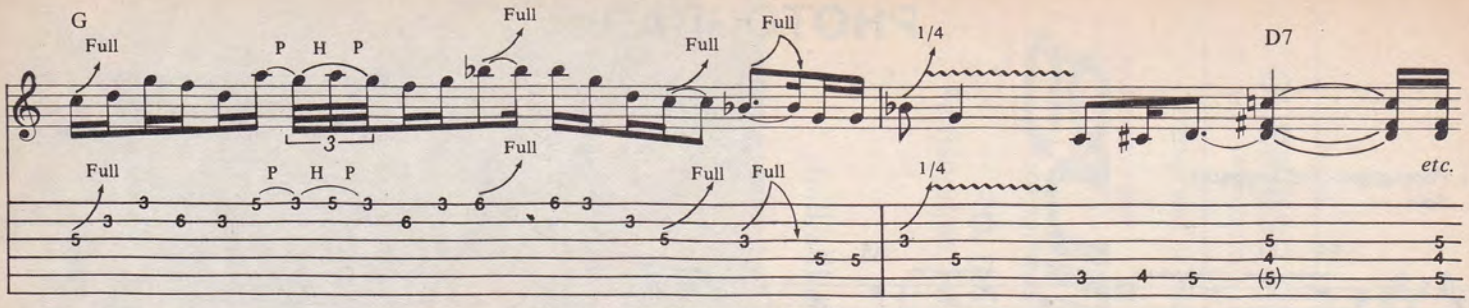

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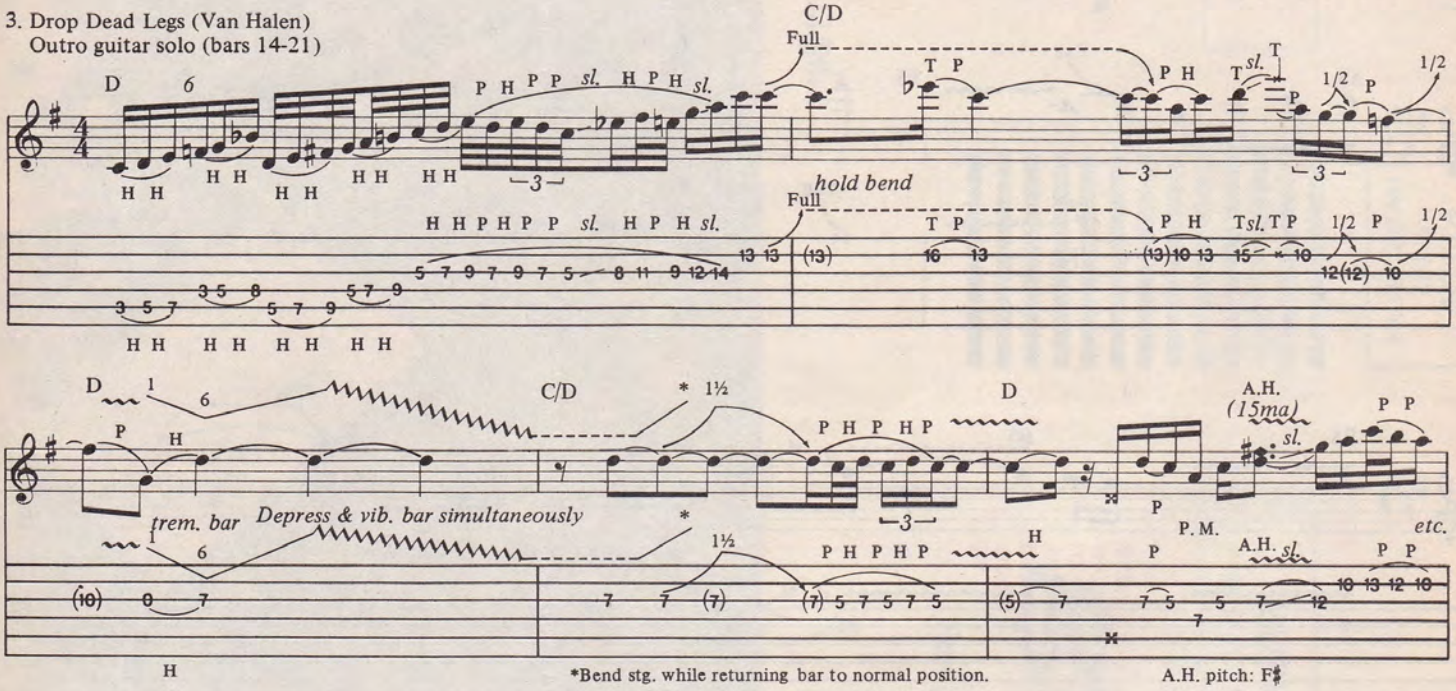
DROP DEAD LEGS

Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony, and David Lee Roth

3. Drop Dead Legs (Van Halen)
Outro guitar solo (bars 14-21)



*Bend stg. while returning bar to normal position.

A.H. pitch: F♯

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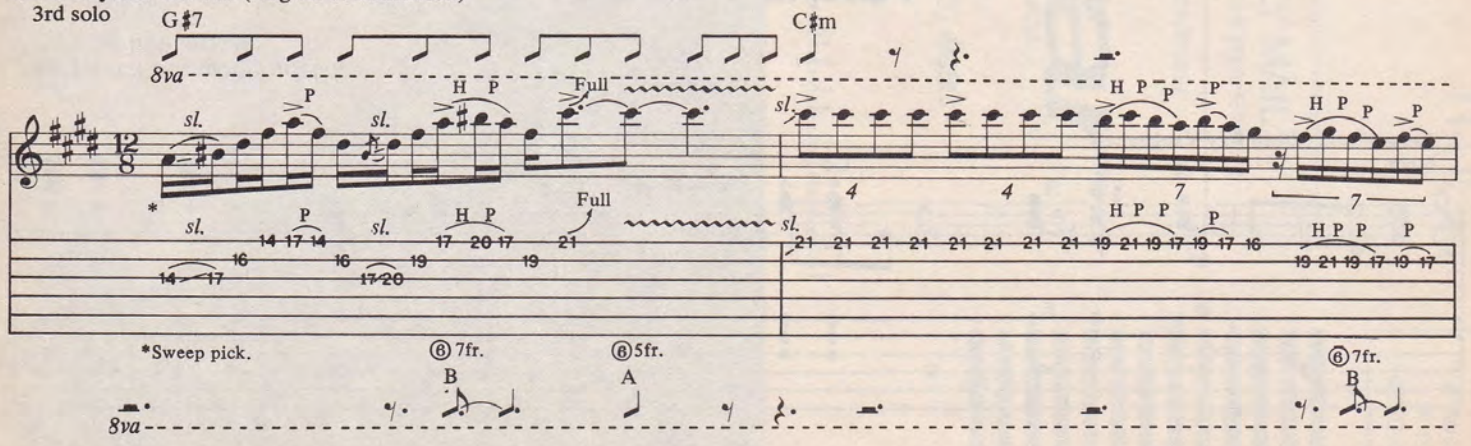
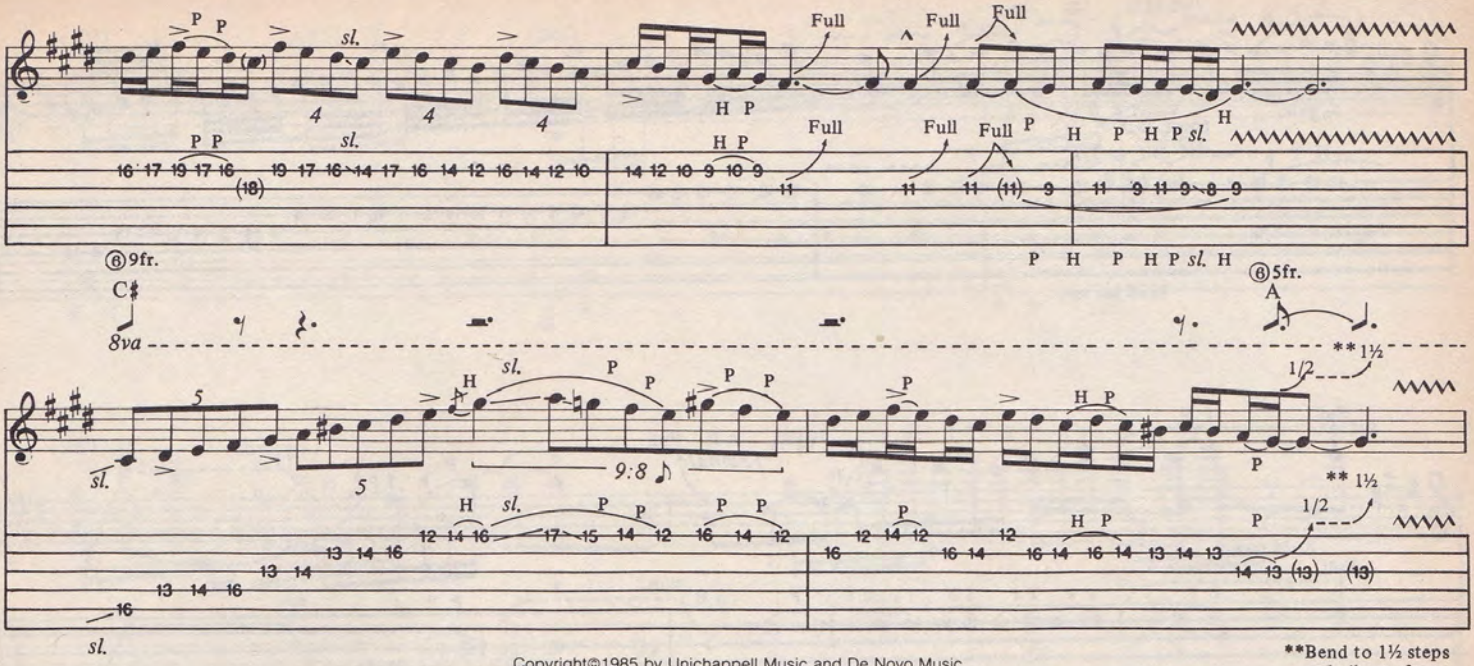
FAR BEYOND THE SUN

Words and Music by Yngwie J. Malmsteen

4. Far Beyond The Sun (Yngwie J. Malmsteen)
3rd solo





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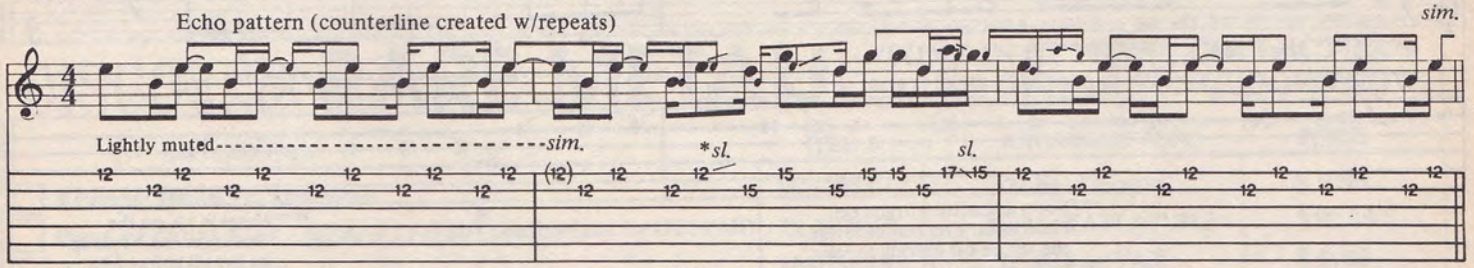
**Bend to 1½ steps and vibrato from G♯ to B.

WIRE

Words by Bono, Music by U2

5. Wire (The Edge–U2)
Intro



*Slides w/bottleneck.

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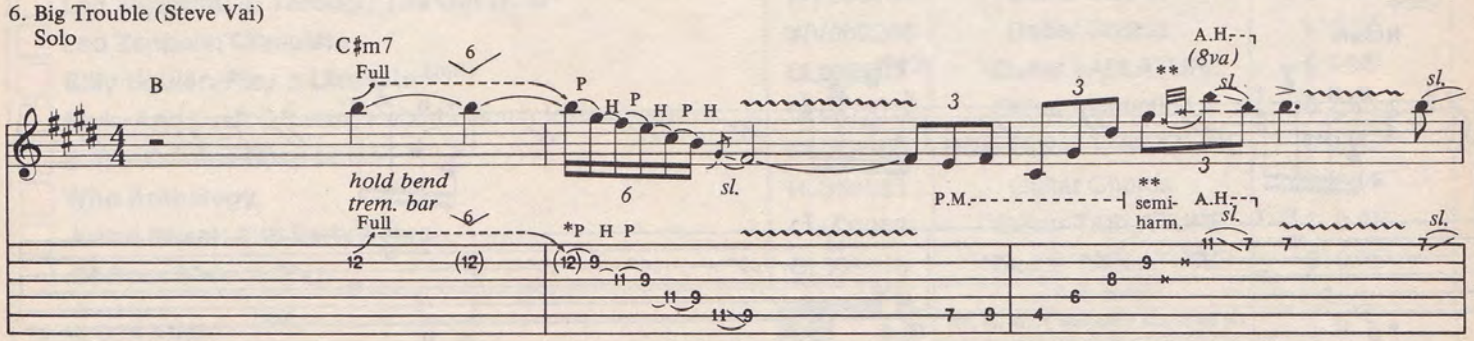
BIG TROUBLE

Words and Music by David Lee Roth and Steve Vai

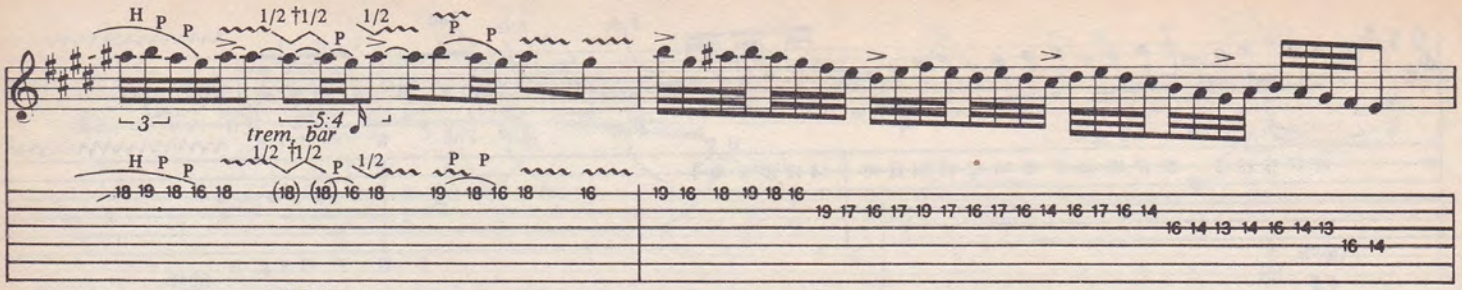
6. Big Trouble (Steve Vai)
Solo



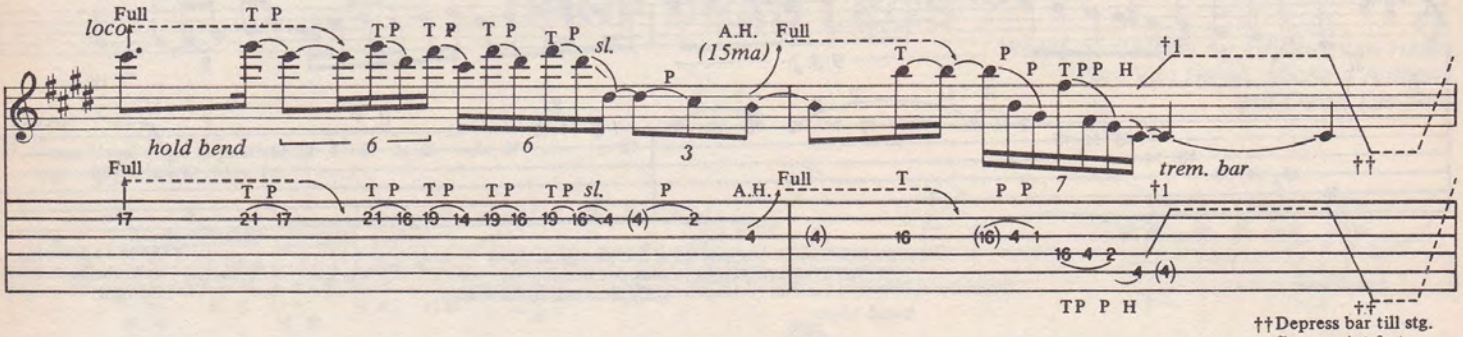
*Hammer on notes on adjacent strings w/frethand only.

**Rake into A.H. across 3rd and 2nd stgs. These are semi-harm.

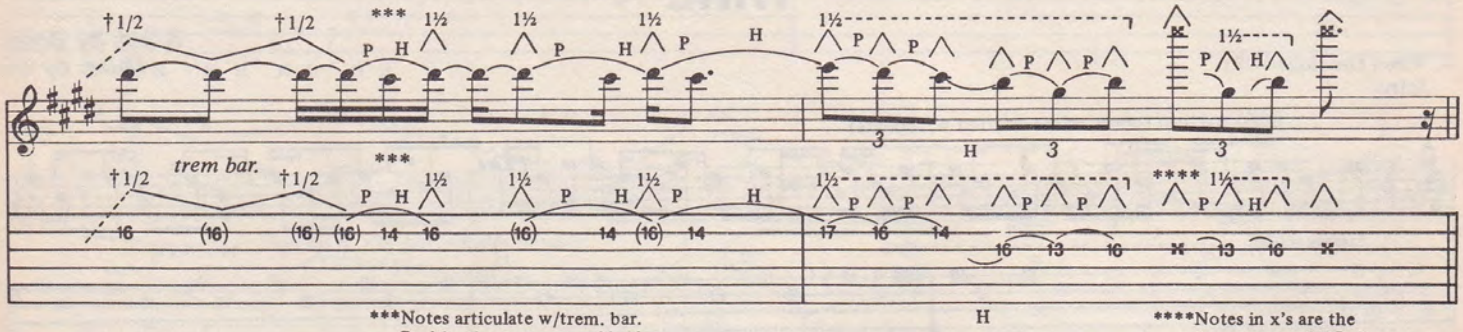
OVER ➤



†Pull bar up.



†† Depress bar till stg. flaps againt fretboard fully slackened.



***Notes articulate w/trem. bar. Position bar over rear of bridge and tap on bar quickly to raise pitch approx. 1½ steps.

****Notes in x's are the "mouse sound." Pull up on bar till strings fret out against neck.

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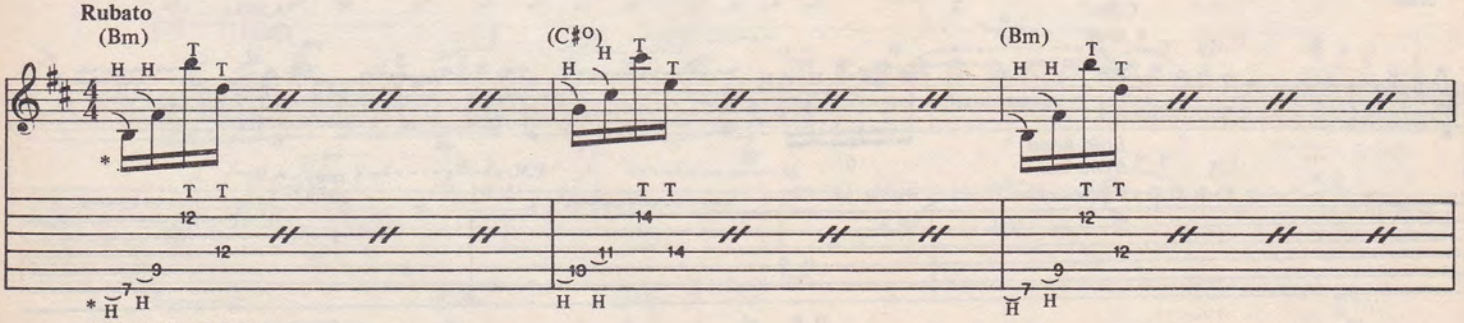
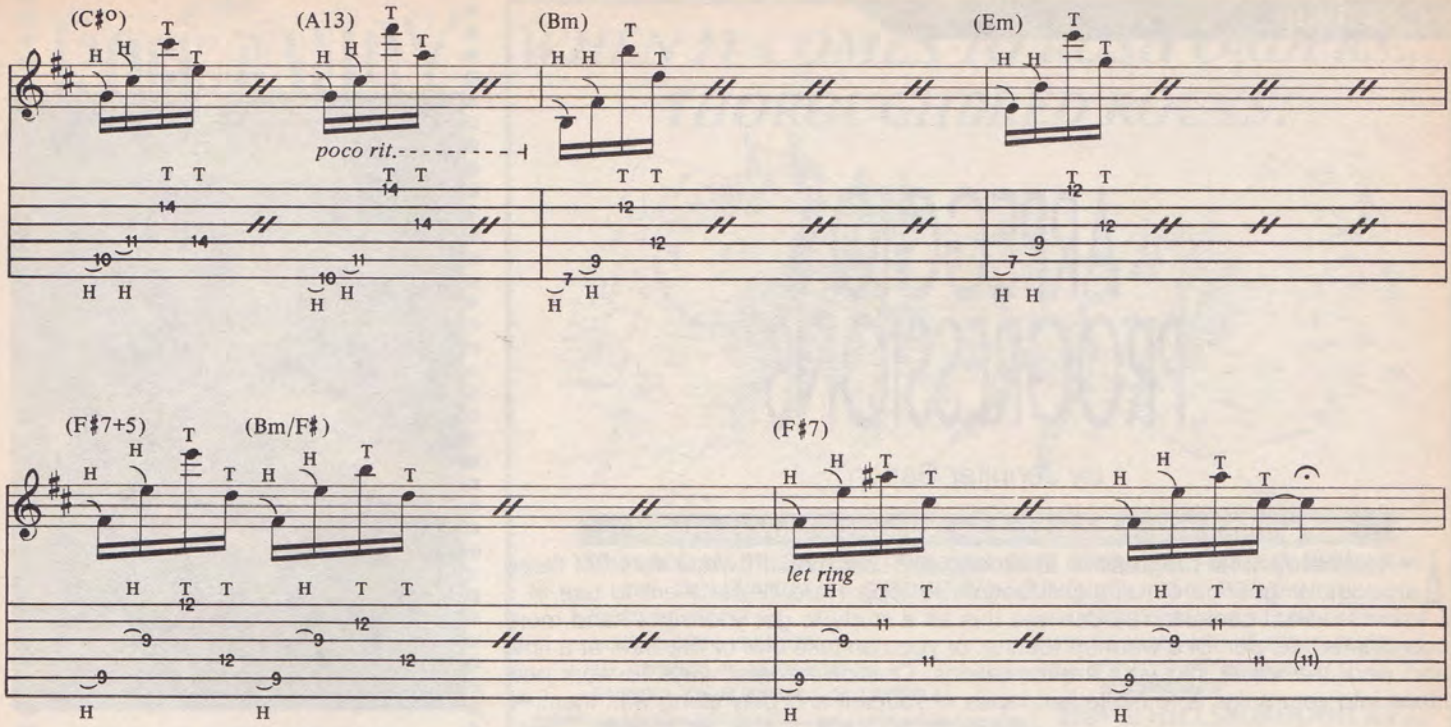
MIDNIGHT

Music by Joe Satriani

7. Midnight (Joe Satriani)
Intro



*All notes tapped on. 1st two w/frethand and 2nd two w/pick hand. Chords implied by voiceleading.



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by Jennifer Batten

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Am — Am/maj7 — Am6

*Fret hand fingers
**Pick hand fingers.

Fmaj7 — Fm6

Ab — Ab♯11(no 7th) — Cadd9

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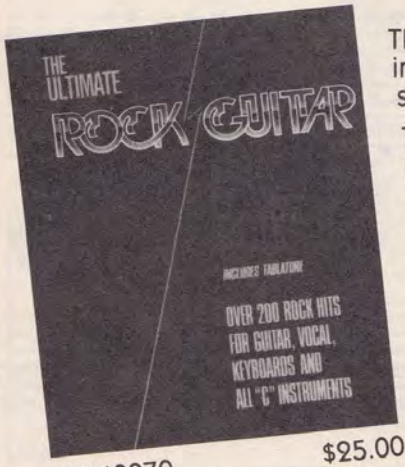

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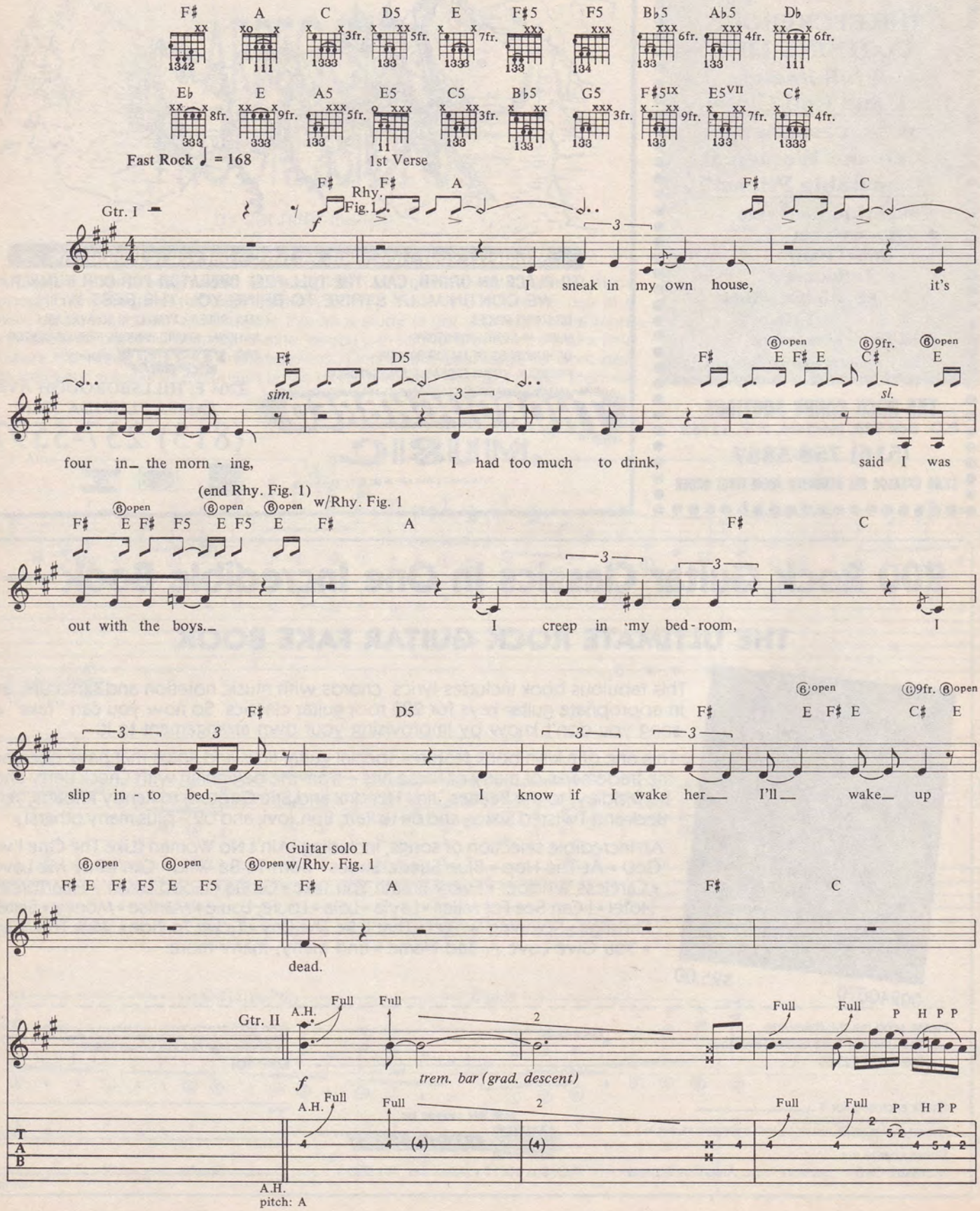
Tablature Explanation page 24

WAKE UP DEAD

As Recorded by Megadeth

(From the album PEACE SELLS. . .BUT WHO'S BUYING/Capitol Records)

Words and Music by
Dave Mustaine



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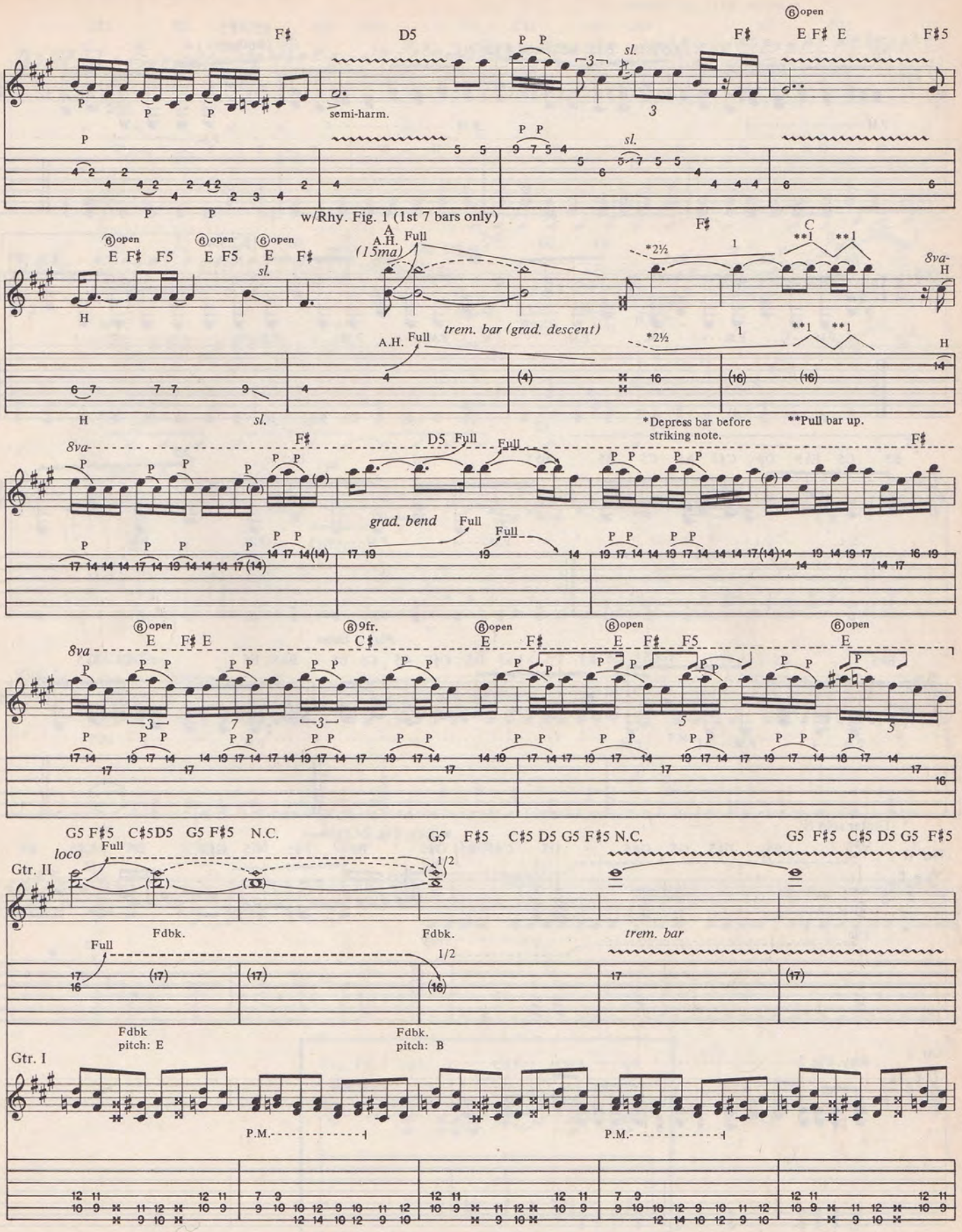
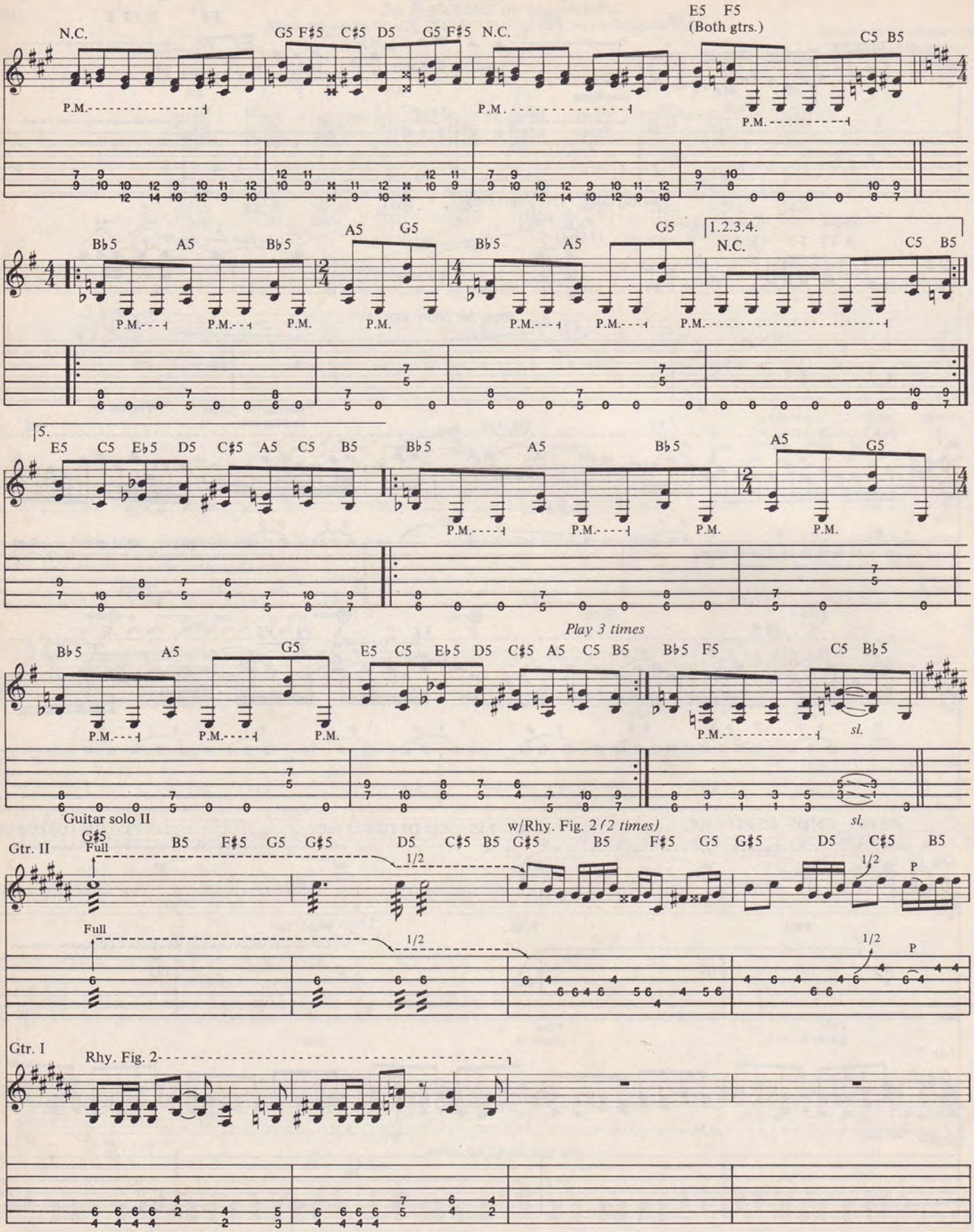

F♯ D5 F♯ E F♯ E F♯5
semi-harm.
sl.
w/Rhy. Fig. 1 (1st 7 bars only)
E F♯ F5 E F5 E F♯
A.H. Full (15ma)
trem. bar (grad. descent)
*2½
**1
8va-
*Depress bar before striking note.
**Pull bar up.
D5 Full
grad. bend
8va
E F♯ E C♯ E F♯ E F♯ F5 E
G5 F♯5 C♯5 D5 G5 F♯5 N.C.
G5 F♯5 C♯5 D5 G5 F♯5 N.C.
G5 F♯5 C♯5 D5 G5 F♯5
loco
Gtr. II
Full
1/2
Fdbk.
trem. bar
Fdbk pitch: E
Fdbk. pitch: B
Gtr. I
P.M.


N.C.
G5 F♯5 C♯5 D5 G5 F♯5 N.C.
E5 F5
(Both gtrs.)
C5 B5
P.M.
B♭5 A5 B♭5
A5 G5
B♭5 A5 G5
1.2.3.4.
N.C.
C5 B5
5.
E5 C5 E♭5 D5 C♯5 A5 C5 B5
B♭5 A5 B♭5
A5 G5
Play 3 times
B♭5 A5 G5
E5 C5 E♭5 D5 C♯5 A5 C5 B5
B♭5 F5
C5 B♭5
sl.
Guitar solo II
Gtr. II
G♯5 B5 F♯5 G5 G♯5 D5 C♯5 B5
Full
1/2
w/Rhy. Fig. 2 (2 times)
G♯5 B5 F♯5 G5 G♯5 D5 C♯5 B5
P
Gtr. I
Rhy. Fig. 2

w/Rhy. Fig 2 (1st bar only)

G♯5 B5 F♯5 G5 G♯5 D5 C♯5 B5 G♯5 B5 F♯5 G5

let ring

w/Rhy. Fill 1

G♯5 C♯5 G♯5 A5

8va

Gtr. II

Gtr. III

B♭5 A♭5 B♭5 D♭ B♭5 A♭5 B♭5 E♭

B♭5 A♭5 B♭5 E B♭5 E E♭

pick slide

semi-harm.

N.C. (G♯m)

P.M.

A5 F♯5 N.C. (G♯m)

A5 B5 G♯5 B5 C5 G5

N.C. (F♯m)

Riff A

Rhy. Fill 1 G♯5 C♯5 G♯5 A5

(end Riff A) w/Riff A

⑥open F♯5 E F♯ A5 E5 F5 F♯5 E F♯ C5 G5 B♭5 F♯5 G5 F♯5IX E5VII

Ooh_ I won - der _____ will she find out _____ 'bout the

F♯5 D5 A♭5 D5 F♯5 E F♯ A5 E5 F5 F♯5 D5 E5VII w/Fill 1 C♯ F♯5

oth - er, _____ oth - er lov - er. _____ Di - an - a. (w/echo repeats)

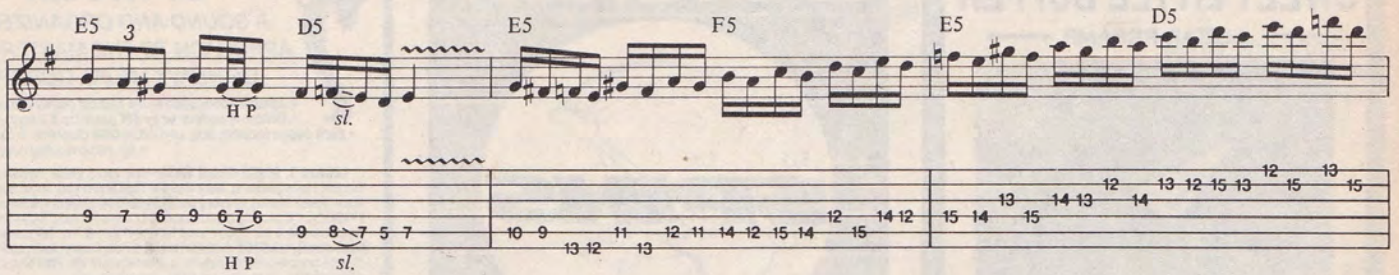
Slower (♩ = 116)

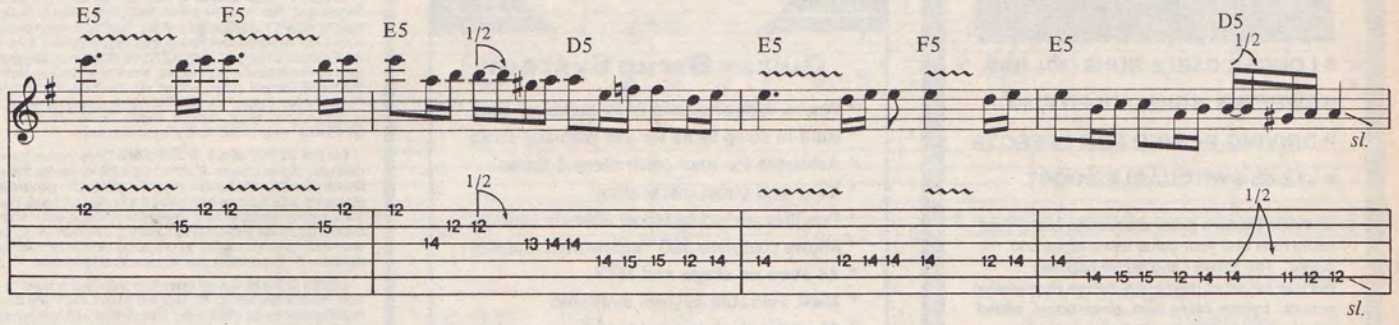
F♯5 (Both gtrs.) F5 E5 F5 E5 D5 Rhy. Fig. 3 E5 F5

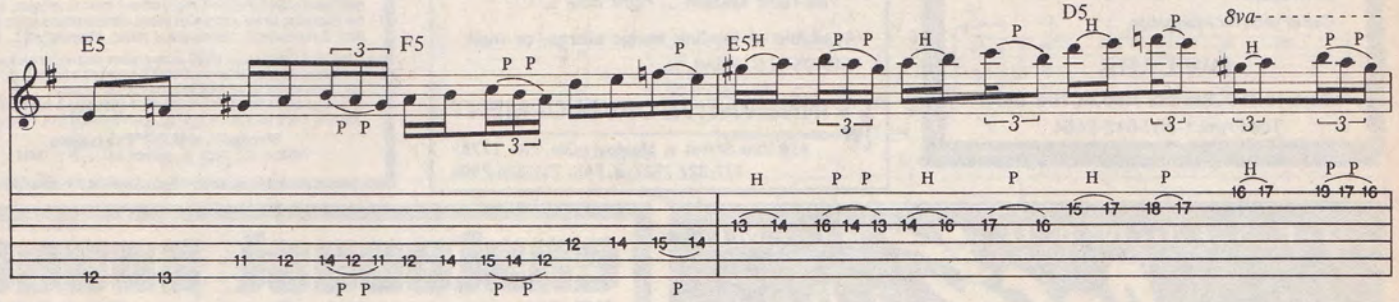
E5 D5 Guitar solo III w/Rhy. Fig. 3 *(11 times)* Gtr. II E5 F5 E5 8va- D5 loco

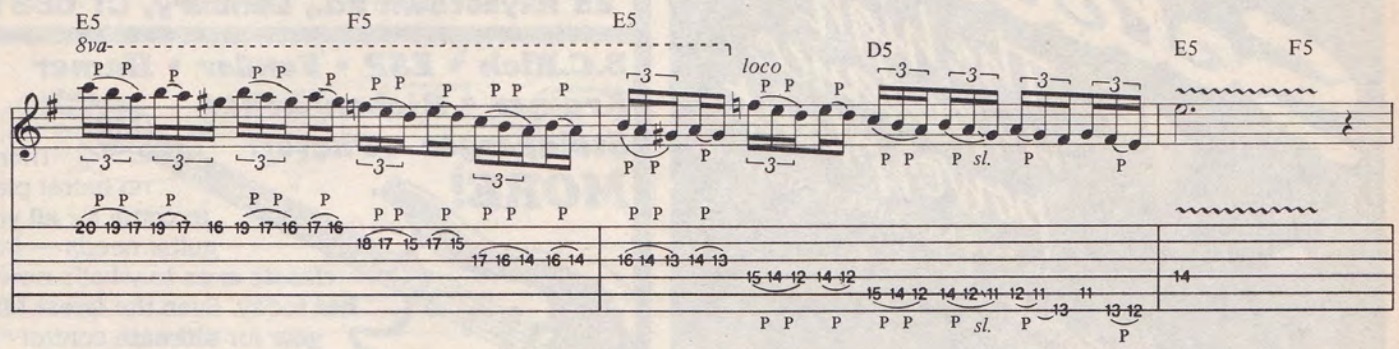
E5 F5 E5 D5 E5 F5

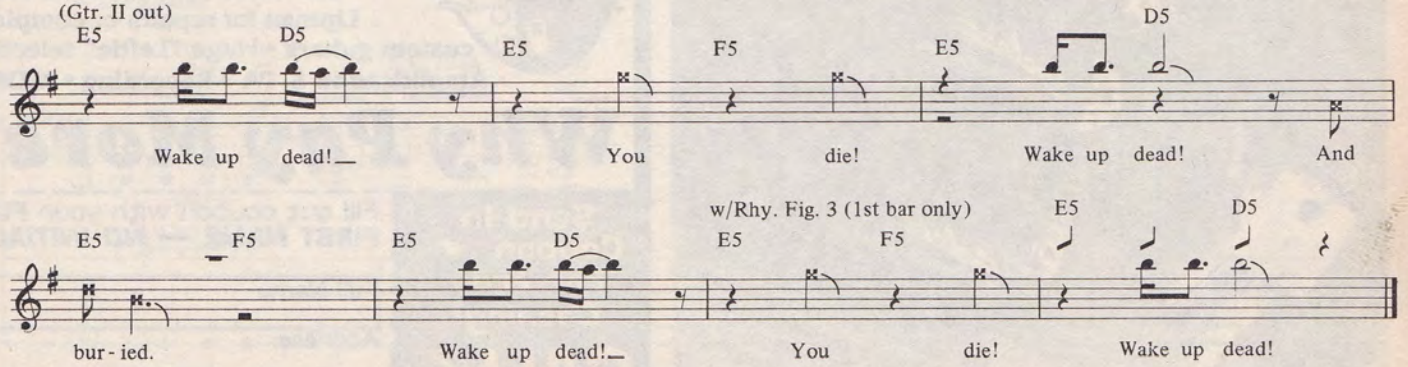
Fill 1


E5
D5
E5
F5
E5
D5
H P
sl.
H P
sl.


E5
F5
E5
1/2
D5
E5
F5
E5
D5
1/2
sl.
1/2
1/2
sl.


E5
F5
E5
D5
8va
P P
H
P


E5
8va
F5
E5
loco
D5
E5
F5
P P
P
sl.


(Gtr. II out)
E5
D5
E5
F5
E5
D5
Wake up dead!
You die!
Wake up dead!
And
w/Rhy. Fig. 3 (1st bar only)
E5
D5
E5
F5
E5
D5
bur - ied.
Wake up dead!
You die!
Wake up dead!

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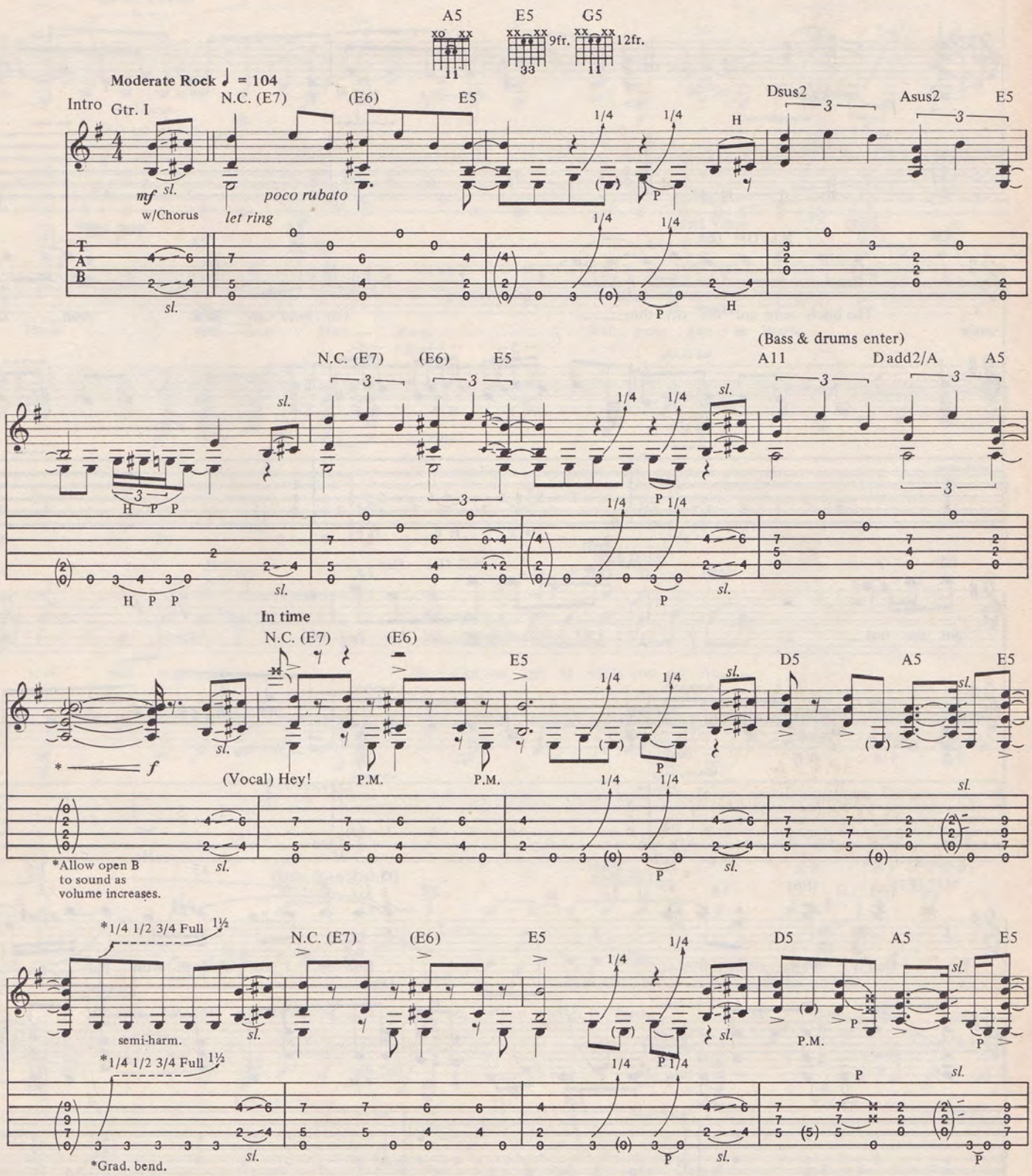
Tablature Explanation page 24

BLACK AND BLUE

As Recorded by Van Halen
(From the album OU812/Warner Brothers Records)

Words and Music by
Edward Van Halen, Alex Van Halen,
Sammy Hagar and Michael Anthony



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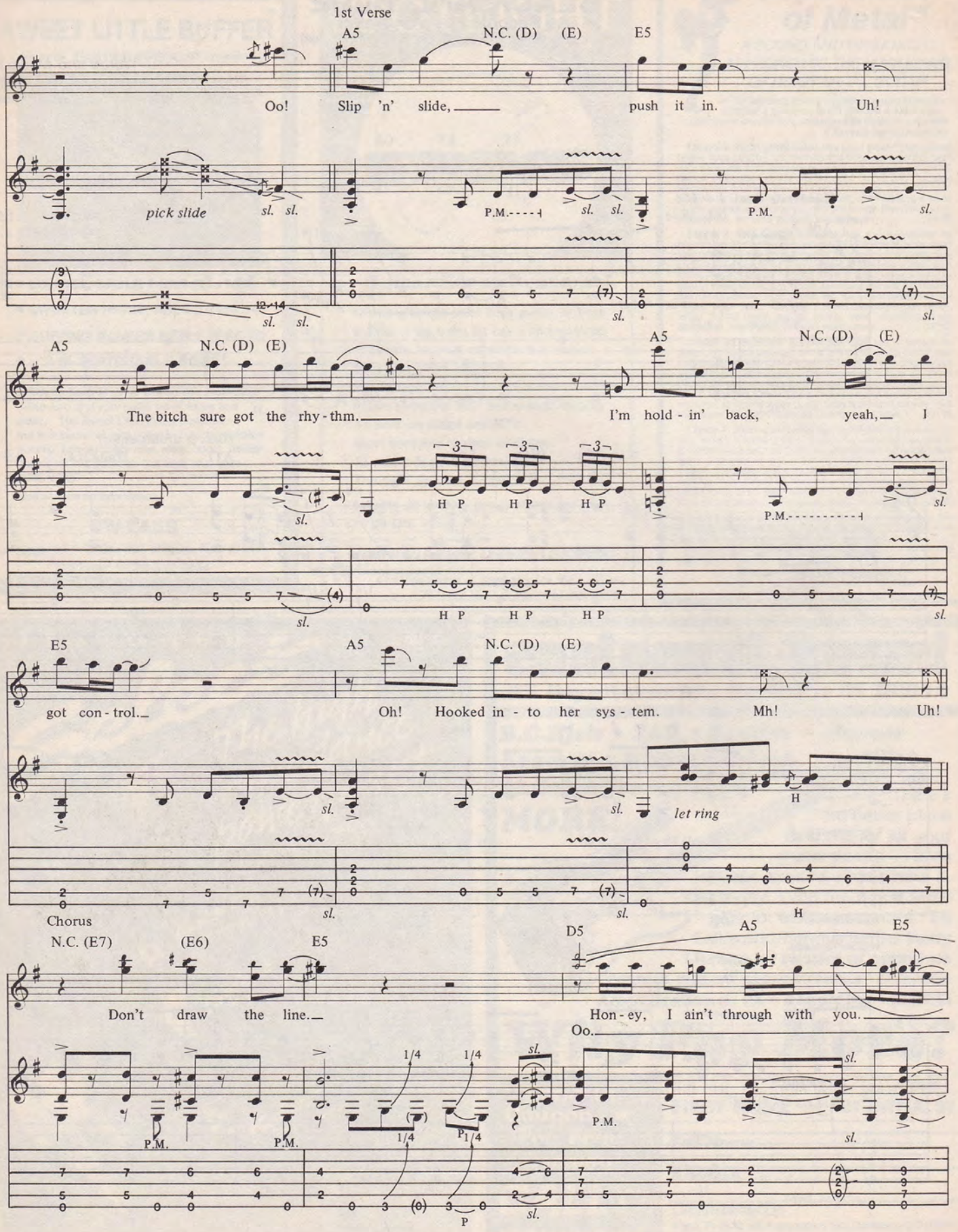
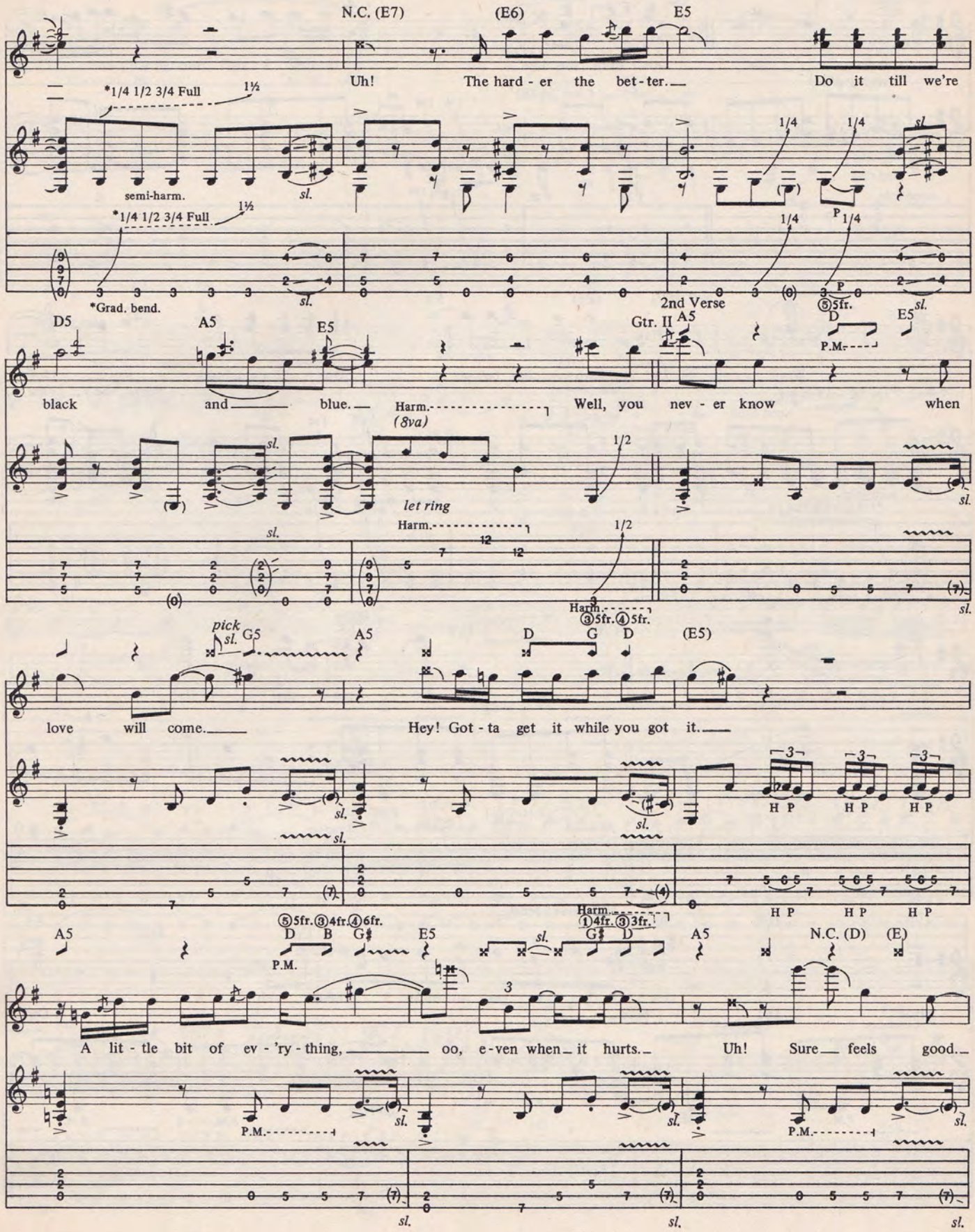

1st Verse
A5
N.C. (D) (E)
E5
Oo! Slip 'n' slide, push it in. Uh!
pick slide
sl. sl.
P.M.
The bitch sure got the rhy-thm. I'm hold-in' back, yeah, I
H P
got con-trol. Oh! Hooked in-to her sys-tem. Mh! Uh!
let ring
H
Chorus
N.C. (E7) (E6) E5
D5
Don't draw the line. Hon-ey, I ain't through with you.
Oo.
1/4
P


N.C. (E7)
(E6)
E5
Uh! The hard - er the bet - ter. Do it till we're
*1/4 1/2 3/4 Full
1½
semi-harm.
sl.
1/4
P
*Grad. bend.
2nd Verse
⑤5fr.
D5
A5
E5
Gtr. II
D
P.M.
black and blue.
Harm.
(8va)
Well, you nev - er know when
let ring
1/2
pick
G5
A5
D G D
(E5)
love will come.
Hey! Got - ta get it while you got it.
H P
⑤5fr. ③4fr. ④6fr.
D B G♯
E5
Harm.
①4fr. ③3fr.
G♯ D
A5
N.C. (D) (E)
A lit - tle bit of ev - 'ry - thing, oo, e - ven when it hurts.
Uh! Sure feels good.

Chorus

N.C. (E7) (E6) E5 D5 A5 E5

Wow! Uh! Don't draw the line. Hon-ey, I ain't through with you.

(steady gliss.) Oo.

sl. sl. let ring P.M. P.M. 1/4 1/4 sl. 1/4 P 1/4 P.M. sl.

N.C. (E7) (E6) E5 D5 A5 E5

Woo! Uh! The hard-er the bet-ter. Do it till we're black and blue.

(Bkgd. voc.) . . . blue.

*1/4 1/2 3/4 Full 1½ semi-harm. *1/4 1/2 3/4 Full 1½ Full 1/4 sl. P Full P 1/4 sl.

*Grad. bend.

Bridge

*C/E D/E E5

Yo ma - ma! Ha!

pick slides - P.M.- - - - P.M. sl. P

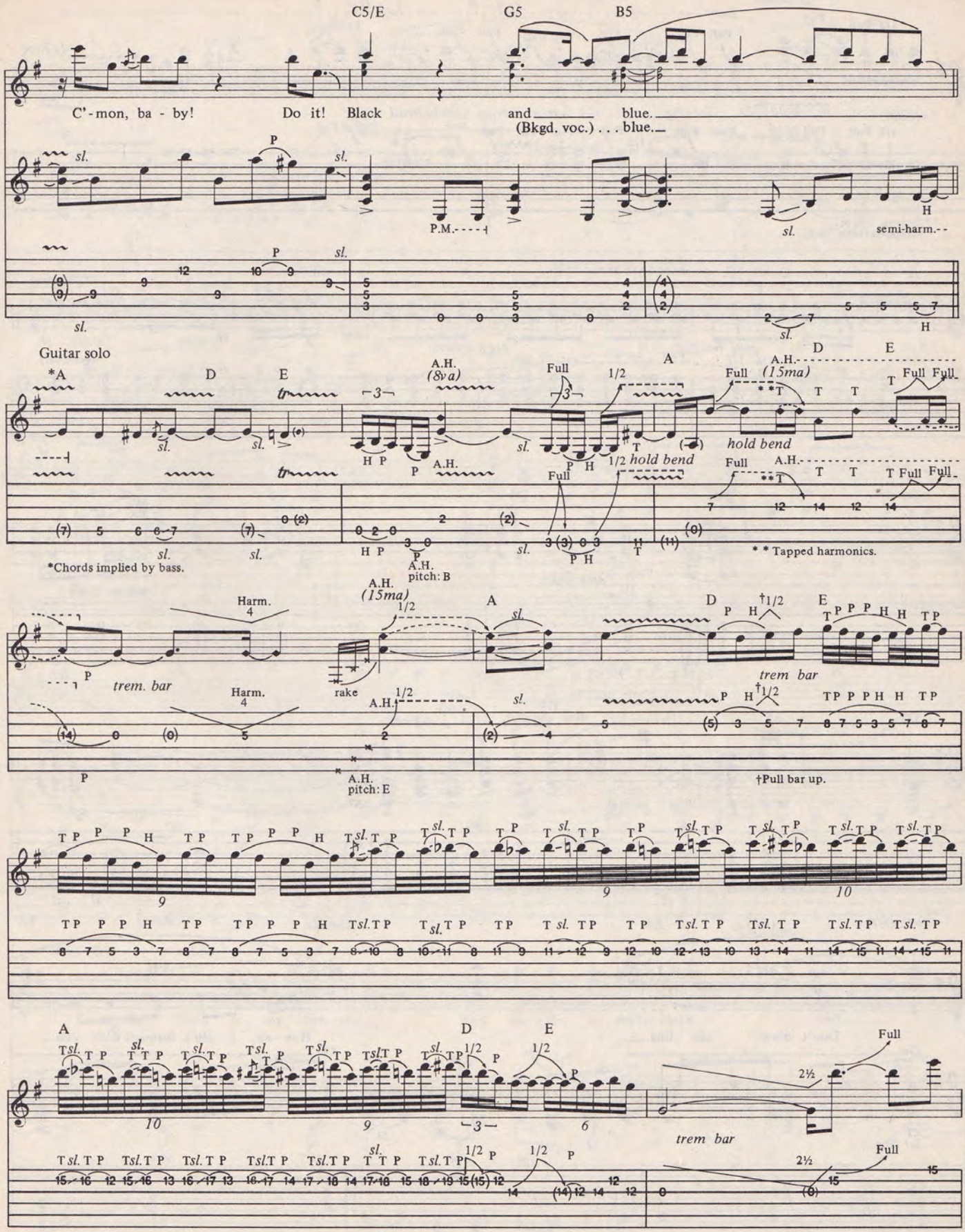
*Bass plays E pedal.

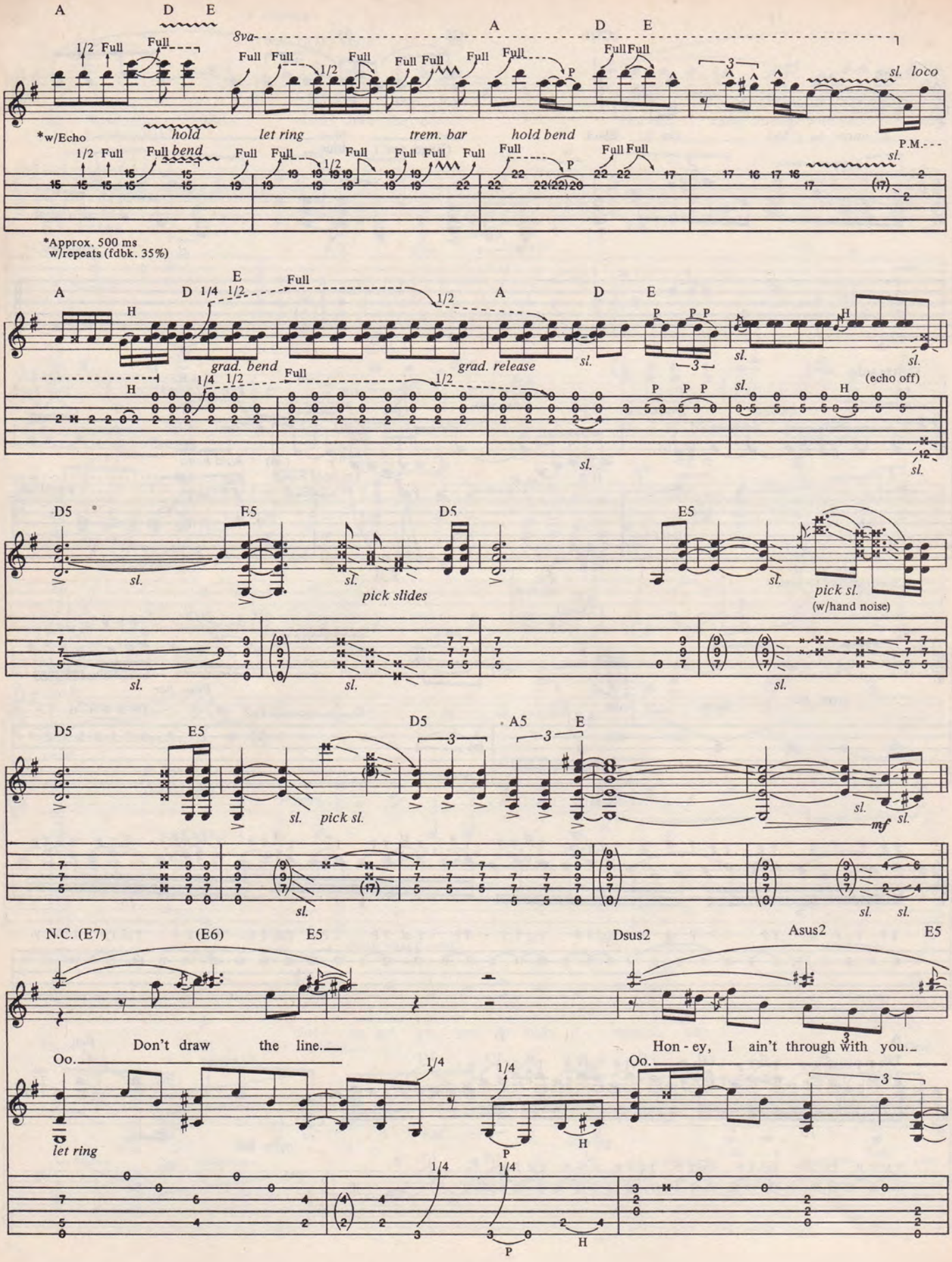
C/E D/E B5 C/E D/E E5

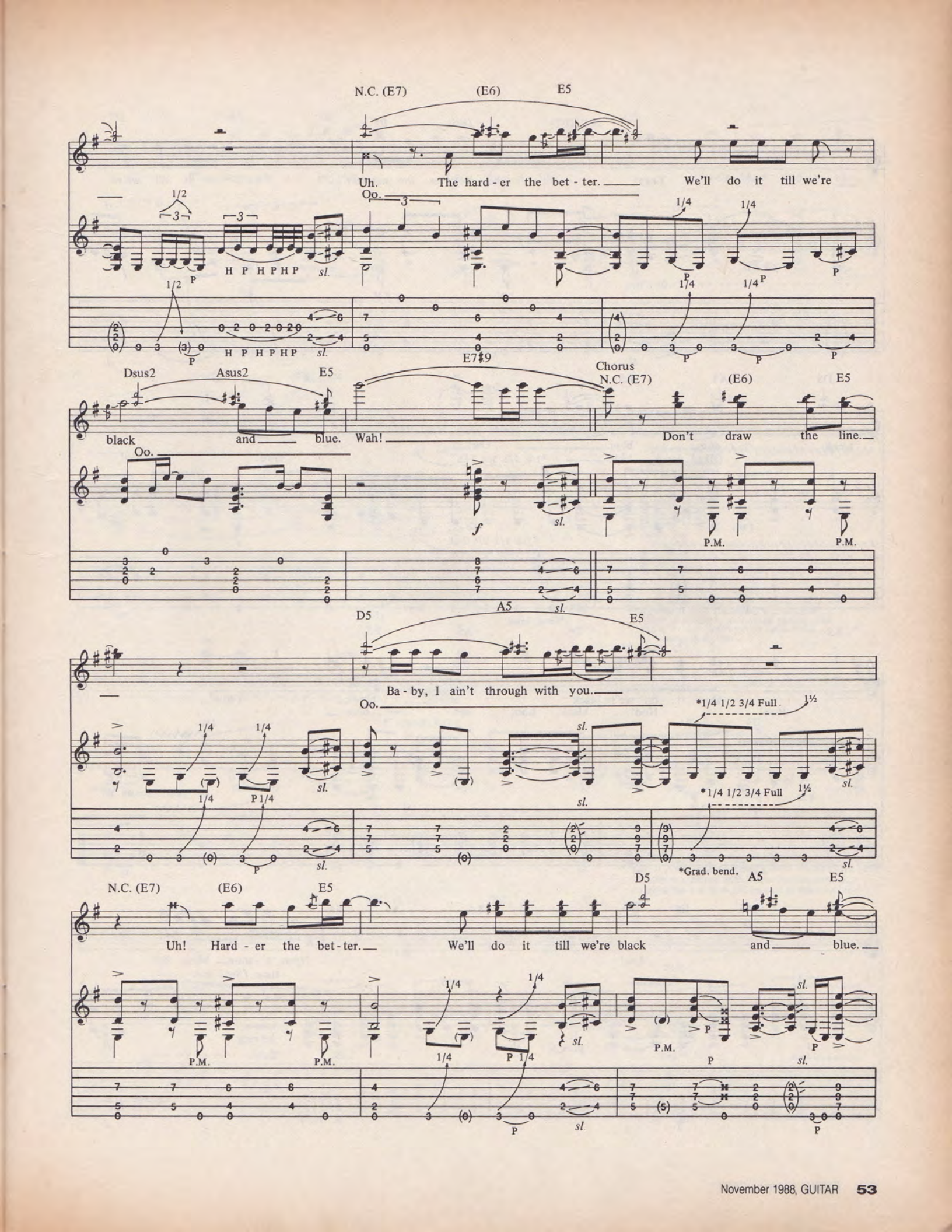
Got to, got to, got to make it right, uh!

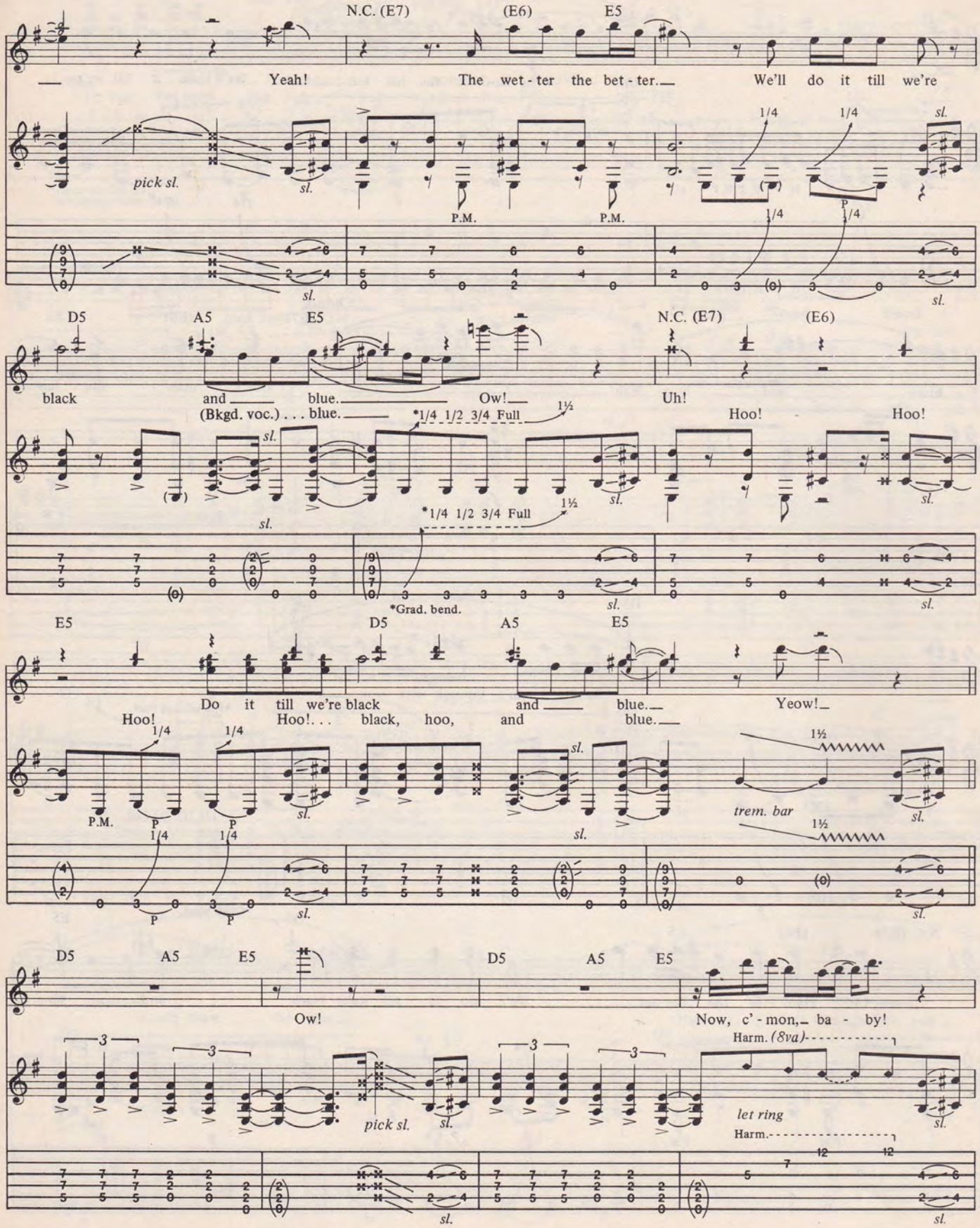
Black and blue. Ow!

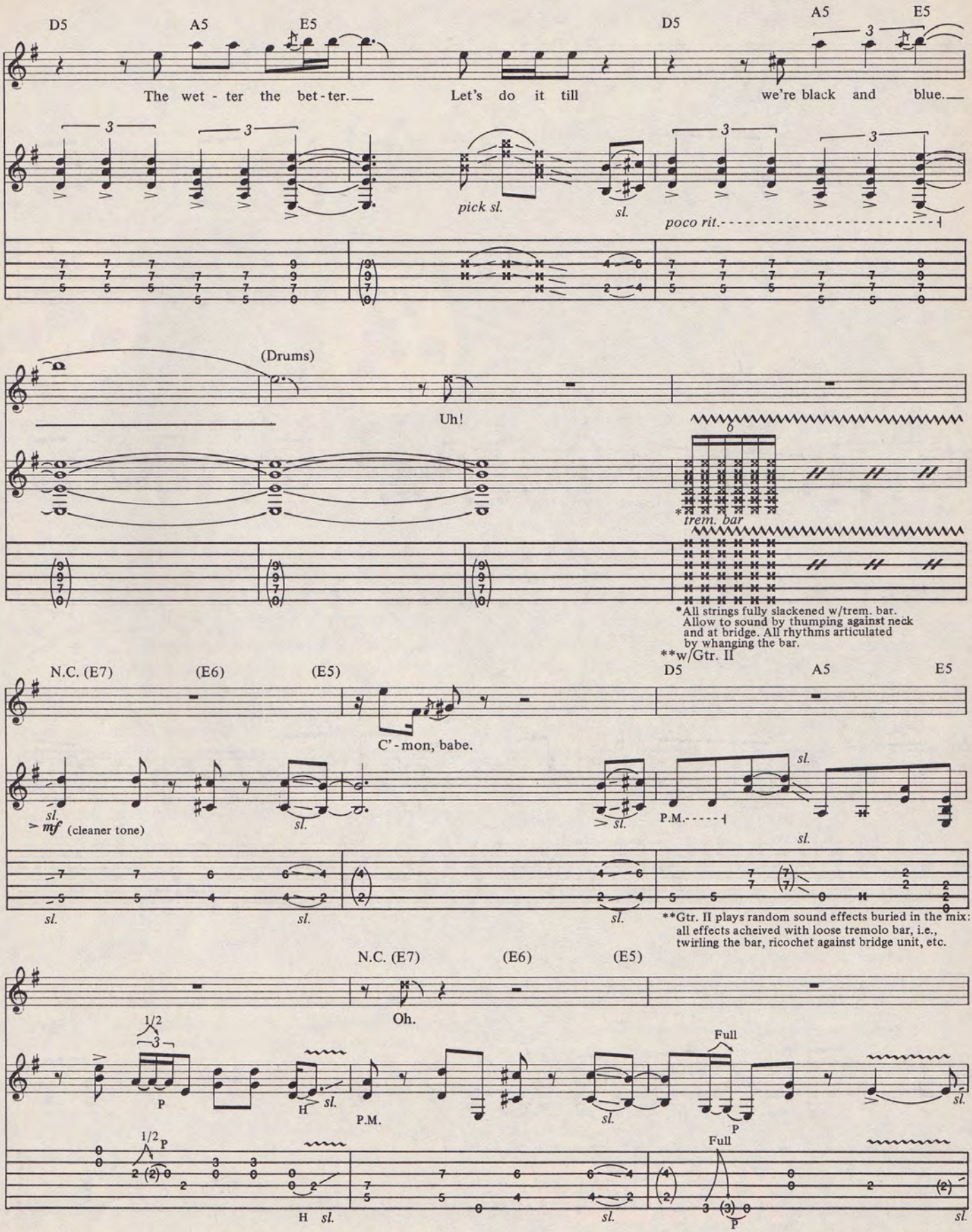
P.M.- - - - P.M. sl. P.M. let ring P.M.- - - - P.M. sl.

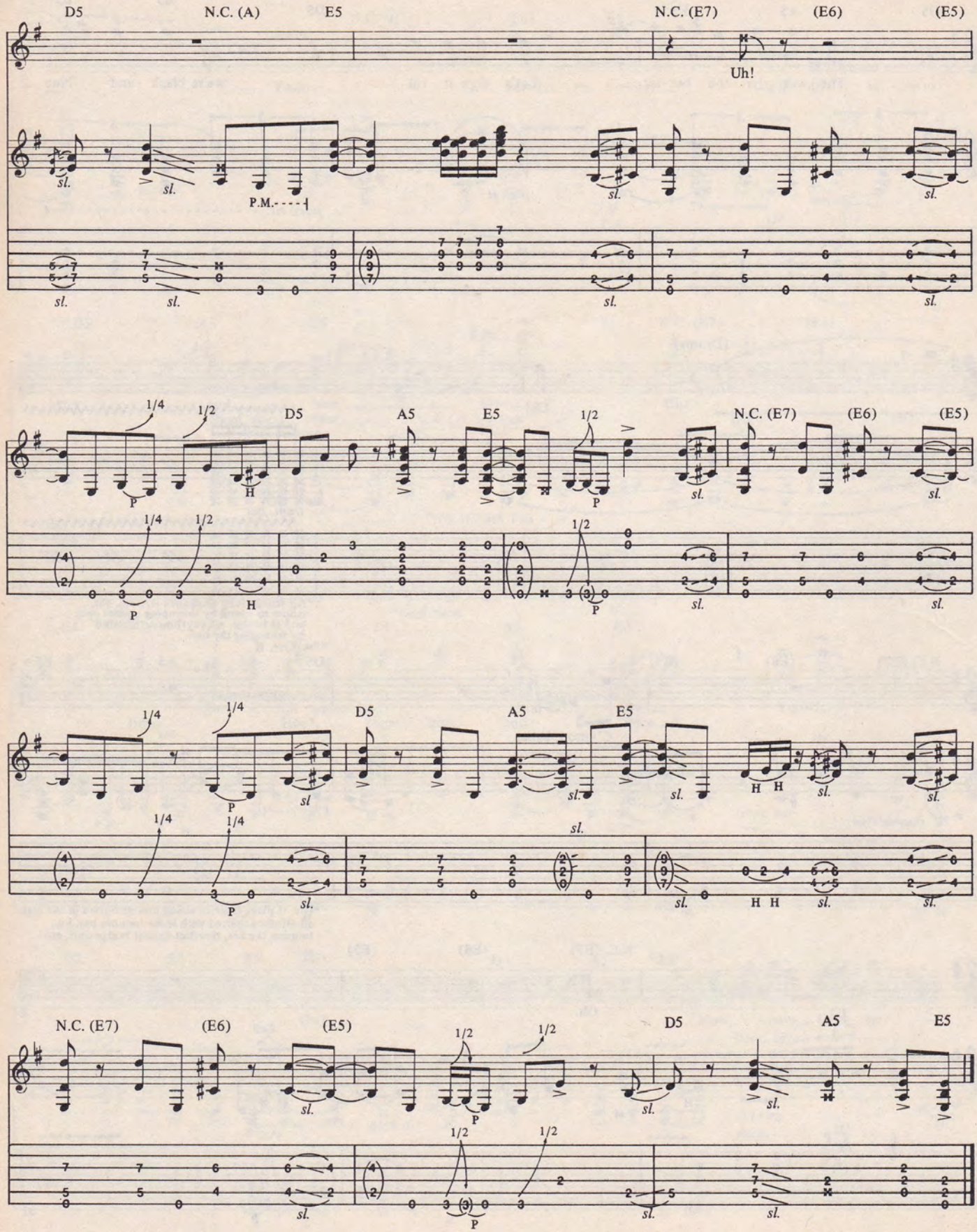

C5/E
G5
B5
C'-mon, ba - by!
Do it!
Black
and
blue.
(Bkgd. voc.) . . . blue.
P.M.
semi-harm.
Guitar solo
*A
D
E
A.H.
(8va)
Full
1/2
A
A.H.
(15ma)
hold bend
A.H.
pitch: B
*Chords implied by bass.
* * Tapped harmonics.
Harm.
trem. bar
rake
A.H.
pitch: E
†Pull bar up.
2½
Full


A D E
8va
A D E
sl. loco
*w/Echo
hold
let ring
trem. bar
hold bend
bend
P.M.
*Approx. 500 ms
w/repeats (fdbk. 35%)
A D E
grad. bend
grad. release
(echo off)
D5 E5 D5 E5
pick slides
pick sl.
(w/hand noise)
D5 E5 D5 A5 E
pick sl.
mf
N.C. (E7) (E6) E5 Dsus2 Asus2 E5
Don't draw the line.
Hon - ey, I ain't through with you.
Oo.
let ring


N.C. (E7)
(E6)
E5
Uh. The hard - er the bet - ter. We'll do it till we're
Oo.
H P H P H P
sl.
Dsus2
Asus2
E5
E7♯9
Chorus
N.C. (E7)
(E6)
E5
black and blue. Wah! Don't draw the line.
Oo.
P.M.
D5
A5
E5
Ba - by, I ain't through with you.
Oo.
*1/4 1/2 3/4 Full
1½
*Grad. bend.
N.C. (E7)
(E6)
E5
D5
A5
E5
Uh! Hard - er the bet - ter. We'll do it till we're black and blue.
P.M.


N.C. (E7)
(E6)
E5
Yeah!
The wet - ter the bet - ter.
We'll do it till we're
pick sl.
sl.
P.M.
P.M.
1/4
1/4
P
1/4
1/4
D5
A5
E5
N.C. (E7)
(E6)
black
and
blue.
Ow!
Uh!
(Bkgd. voc.) . . . blue.
*1/4 1/2 3/4 Full
1½
Hoo!
Hoo!
*1/4 1/2 3/4 Full
1½
*Grad. bend.
E5
D5
A5
E5
Do it till we're black
and
blue.
Yeow!
Hoo!
Hoo!. . .
black, hoo,
and
blue.
1/4
1/4
P.M.
P
1/4
P
1/4
1½
trem. bar
1½
D5
A5
E5
D5
A5
E5
Ow!
Now, c' - mon,
ba - by!
Harm. (8va)
pick sl.
let ring
Harm.


D5
A5
E5
D5
A5
E5
The wet - ter the bet - ter.
Let's do it till
we're black and blue.
pick sl.
sl.
poco rit.
(Drums)
Uh!
trem. bar
*All strings fully slackened w/trem. bar. Allow to sound by thumping against neck and at bridge. All rhythms articulated by whanging the bar.
**w/Gtr. II
N.C. (E7)
(E6)
(E5)
D5
A5
E5
C' - mon, babe.
mf (cleaner tone)
sl.
P.M.
**Gtr. II plays random sound effects buried in the mix: all effects acheived with loose tremolo bar, i.e., twirling the bar, ricochet against bridge unit, etc.
N.C. (E7)
(E6)
(E5)
Oh.
1/2
P
H
P.M.
Full


D5
N.C. (A)
E5
N.C. (E7)
(E6)
(E5)
Uh!
sl.
P.M.
1/4
1/2
P
H
A5
H H

In the E-Series E is for Excellence.

Audio professionals everywhere are turning to the Fostex E-Series recorders for their production and post-production needs. So much so, you hear the results of their work nearly every day — in movie soundtracks, commercial and cable television shows, industrial and educational films and videos and, of course, hit records.

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Also standard is a synchronizer port which will interface with all SMPTE time code based systems. When used with the Fostex synchronizer, Model 4030, you can then use our software program to perform sophisticated audio assembly editing.

Models E-8 and E-16 are multitrack recorders with built-in noise reduction.

Models E-2 and E-22 (not shown) are 2-track master recorders with a third, center channel for SMPTE time code control. This is a standard feature, *not an option. You will have complete compatibility with existing 2-track tapes, plus the ability to run computer derived edit decision lists and full automation.*

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The E-2 uses 1/4" tape at 7-1/2 & 15 Ips (15 & 30 Ips speeds are optional); the E-22 uses 1/2" tape at 15 & 30 Ips.

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Mark Weiss

EDDIE VAN HALEN

ACTING NATURALLY

ROCK'S OWN PETER PAN, EDWARD VAN HALEN HAS A MUSE THAT REMAINS FOREVER YOUNG AND INNOCENT. AS HIS BAND'S HIT SINGLES RIDE UP THE CHARTS HE REMAINS REMOVED FROM THE GAMES OTHER PEOPLE MUST PLAY TO MAKE IT. STARTING WITH THE *1984* ALBUM, WHEN EDWARD TOOK COMMAND OF THE BAND'S MUSIC, HE IMMEDIATELY HIT PAYDIRT WITH "JUMP," A NUMBER ONE SINGLE BASED ON A SYNTHESIZER RIFF, FREEING HIM TO EXPLORE ANY TERRITORY, INCLUDING KEYBOARDS AND BALLADS. A FEELING OUT PERIOD FOR INTRODUCING THEIR NEW VOCALIST, SAMMY HAGAR, *5150*, WAS A CELEBRATION OF THIS FREEDOM. NOW WITH THE ESTABLISHMENT OF HIS OWN 5150 RECORDING STUDIO, CURRENTLY HOUSING A NEW STATE OF THE ART ANALOG STUDER BOARD, MONEY AND TIME RESTRAINTS FROM THE RECORD COMPANY ARE NO LONGER IN THE PICTURE. HIS TIME IS HIS OWN, AS IS HIS BAND. THE RESULTING *OU812* SHOWS VAN HALEN, THE SONGWRITER, AT HIS MOST SOPHISTICATED, IN "MINE ALL MINE," AND VAN HALEN, THE GUITARIST, AT HIS MOST FOLKSY, WITH "FINISH WHAT YA STARTED," HIS BLUESIEST, IN "WHEN IT'S LOVE" AND "BLACK AND BLUE," AND IN TOUCH WITH HIS ORIGINS IN "SOURCE OF INFECTION," SORT OF AN "I'M THE ONE" TEN YEARS AFTER. DURING THOSE TEN YEARS HE'S STEADFASTLY AVOIDED THINKING TOO MUCH ABOUT HIS CREATIVE PROCESS, HOW IT WORKS, OR WHETHER IT'S CHANGED OR MATURED OVER THE YEARS. FOR HIM IT'S A GIFT TO ENJOY, A ROLLER COASTER RIDE WITH NO LONG LINES TO ENDURE BEFORE HOPPING ON FOR ANOTHER GO 'ROUND.

By John Stix

"TO ME ROCK 'N' ROLL IS BEING ABLE TO DO WHAT YOU WANT WHEN YOU WANT, AS LONG AS YOU WANT," THE 31-YEAR-OLD GUITARIST STATES AS HIS PHILOSOPHY. "OUR SUCCESS MEANS THERE ARE NO RULES. YOU DON'T HAVE TO WEAR A CERTAIN TYPE OF OUTFIT. YOU DON'T HAVE TO PLAY A CERTAIN TYPE OF MUSIC. YOU CAN DO WHATEVER YOU WANT. I CAN BE A KID AS LONG AS I WANT TO BE. MUSIC IN GENERAL IS FREE FORM; IT'S BASICALLY FROM THE HEART AND THE SOUL. PEOPLE GET OFF ON THE ELEMENT OF WHATEVER THAT RECKLESS ABANDON IS THAT WE HAVE. IT'S SOMETHING I CAN'T CONTROL. I CAN LOOK AT IT AS A BLESSING NOW, BUT IN THE OLD DAYS WHEN WE WERE PLAYING CLUBS, IT ACTUALLY STOOD IN MY WAY. I COULDN'T COPY TOP 40 TUNES AND MAKE THEM SOUND LIKE THEY WERE SUPPOSED TO. EVERY SONG I PLAYED SOUNDED LIKE ME, AS OPPOSED TO THE RECORD. I USED TO THINK ALL THE OTHER BANDS WERE BETTER THAN US BECAUSE THEY COULD SOUND LIKE THE RECORD. FOR THE LIFE OF ME, I COULDN'T. WHEN WE AUDITIONED FOR DANCES WE WOULDN'T GET THE GIGS BECAUSE WE DIDN'T SOUND LIKE THEIR FAVORITE HIT. WE WOULDN'T GET HIRED IN THE CLUBS BECAUSE I COULDN'T MAKE IT SOUND RIGHT. THE PRIME EXAMPLE IS THE LINDA RONSTADT TUNE ON *VAN HALEN II*,'YOU'RE NO GOOD.' I TRIED TO LEARN IT LIKE THE RECORD. TED TEMPLEMAN GOES, 'WHAT'S THAT?' I GO 'IT'S "YOU'RE NO GOOD."' HE GOES, 'IT DOESN'T SOUND LIKE IT TO ME.' WE PUT IT ON THE RECORD ANYWAY."

Was there a jumping off point when you recognized what you had as a guitarist?
Pretty much when I started writing my own stuff. It was kind of a slow progression. I can't really point out when I realized I was good or realized that I was different.

Do you remember how confident you were?
I was never really confident. I'm not really confident now. Confident in what way?

That you liked what you were playing and you felt it was good for what you wanted it to be.
That didn't start happening until the *1984* album. I stepped out and did what I wanted to do, not what other people wanted. When it worked I felt pretty confident. That's where I think the records started sounding the way I wanted to and becoming more what I thought Van Halen should be.

Did you study the blues?
I didn't really study it. When I first started soloing those were just the simplest, easiest notes to hit. When I stumbled into it I said, hey, this is what they're doing in the blues. I said great, I know those notes, and I just kind of expanded from there.

There is now a pre and post Van Halen group of players based on that expansion. Did you know what you were doing was on the edge as far as building vocabulary?
When I started using my pinky and finding more spread things, that's when I started getting my own style. It wasn't a conscious thing. In the old days I only used the first three fingers, like Clapton and everybody else. It was actually my brother Al who told me to use my pinky. It took a while to get my pinky strong, but it was more a mental thing than a strength thing. I had to find new places to put it. I was so used to doing old blues licks with the first three fingers. That old idea seemed like excess baggage. I use my pinky all the time now.

What kinds of things bring you back to the same thrill of playing guitar that you felt when you started?
Where does inspiration come from? I don't know. Maybe I've been spending so much time with keyboards that all of a sudden I needed the guitar again, though I never really thought it left. Sometimes I pick it up out of boredom. Sometimes I hear a song on the radio that inspires me to play. Valerie had a videotape of *Ordinary People* and hearing Pachelbel's Canon inspired me to start playing. Sometimes a good fight with the old lady will inspire me. Lots of times I think it's because it's the only thing I know how to do. Music is in my blood. I go out and I'm always doing it. I don't think I'm away from it that much to

have to come back.

Jeff Beck shares your passion for cars. Is there a correlation between guitars and cars?

There is definitely an on-the-edge, silly speed kind of thing. It's basically that I'm still a kid. Racing cars isn't like music, but then again Beck and I approach the guitar in kind of a spontaneous over the edge kind of way. I think we approach the guitar that way because we're kids too. I always feel a sense of freedom when I'm soloing. No one ever told me I don't like your solos. I would say, I don't like that one; let's do it again. They'd go, why? I was looking for some kind of emotion and spontaneity in there.

By the third take are you doing the same spontaneous thing or is each take a little different?

I never try the same approach. If I'm overdubbing a solo I might try three or four and each one of them I'll start and finish completely differently. Then if I capture the magic that's what I go for.

How do you prepare for a solo?

I usually noodle in the same way a runner would loosen up. Obviously you don't want to pull a hamstring. I try and get my wrist feeling loose, so whatever pops in my head I can play. I already know the chord changes I'm going to play over. I usually have that in my head. I practice over them sometimes, but not usually, because I'm so bad at counting. I remember for the solo in "Mine All Mine" I didn't know how long I was supposed to keep going. I didn't know when the end melody was coming up. I'm looking at Don (Landee) and saying, now? He's going, not yet. I'm going, give me a nod at the last time. I can't count for shit. I have no idea where I'm at. That's why I like soloing live, because then the guys watch me, and when I go, okay, end, that's when we all end. When I'm overdubbing I have to fit my solo into this framework. Sometimes it's difficult for me.

Your spontaneous approach to live playing in the studio gave us the first Van Halen album, which even you call a classic. Do you think that's the way to make a record now?

I still look at it that way. The only thing that's changed is now when we do an album, I write for it. When I write a song we approach it the same way as back then, except back then we had a bunch of songs already written. We just had to execute them and knock them out like that. Whereas now I don't have 25 songs in my pocket that we've already rehearsed. So we do the same thing except one song at a time.

Songs take on a second and usually a better life live. You change things.

Without even knowing you change it.

Bill Kanerva

Isn't that worth doing? The first album, as live as it was, was the most rehearsed album you've ever had.
You're right, it was very rehearsed. It was to the point where we could play it in our sleep.
If there's something positive to that, why not do that now?
In a way we do, but you can only rehearse a three piece song so much. You rehearse the structure. I never solo the same every time, because then it would get boring to me. Being on autopilot and not thinking about what you're doing has a positive thing to it. The thing is, after playing those songs for so many years we put them on record. We went on to play them and they still continue to change. If we recorded that album now, with songs we still play live, like "Ain't Talkin' About Love," it would still be different now than it was then. It's an ongoing thing and it depends on when you capture it.
You don't take that spontaneous approach on keyboards.
Oh no, because I really don't know how to improvise. The keyboard is more of a thing where I have an idea in my head and I play it and that's it. I'm more limited on a keyboard, where I can't step out and wing it as much. If I could improvise like some jazz whiz I'd be doing all kinds of weird stuff.

Ron Delany/Artist Publ.

Wasn't learning piano easier than guitar?
Because everything is right there. It's like you have ten instruments at your fingertips too. You have voicings that are impossible to get on any other instrument. You don't have to make the note, but then again, a good touch makes a difference.
Do certain keys mean something to you?
For soloing I like the key of A for guitar. You can go an octave up or low or in between. I like F# and B. I don't like E. I think it's a mental block, because everyone solos in E. I don't know what scales I play. I don't know if I'm playing major or minor until we start singing to it. Then we add harmonies and go, oh, that's minor.
On keyboards you do a lot in C.
D and C. D is a good key for me to play on piano, to improvise and noodle. Early on, when I was taught how to play piano, I never got to noodle. Around 1980 I started stepping out and getting back to the piano and starting to noodle a little bit and D just got to be the easiest key for me.
Where is the biggest thrill in the life of a song?
There are three places and they are all upon completion of the thing. When I've completed writing a song and I get the guys' approval. That's a hell of a high. When we actually get done recording and I hear it through the speakers. Then when we perform it live.

Rhythms inspire me more than notes. I get off on funk. It doesn't really come out in my music, but that's what gets me going. I love the groove on Thomas Dolby's "Pulp Culture."

That's over perhaps a six months period.
The actual writing and recording is sometimes only a couple of days. I wrote "Cabo Wabo" and two days later it was recorded and done.
How much give and take is there to the acceptance of a song? Is everybody a yes man?
Yes, to a certain extent, because I'm the only one who comes up with stuff. I'm sure they're hesitant to say, hey Ed, that stinks. At the same time they do go, I like that other one better.
How complete are the songs when you bring them in?
They are pretty much complete. I've got all the parts. I play it, sometimes on a tape. Usually I talk my way through it. I say, here is what this is, here is where it goes, and then I have a B section and we break down for the solo and then we go out of the solo here, and a breakdown before the rideout. I explain it all.
What musical element do you start with when you write a song?
The beat. I usually get a vibe in my head about a groove. That's what actually gets me off about a lot of stuff. Rhythms inspire me more than notes. It doesn't really come out in my music but that is what gets me going. Sometimes I'll have Al play a beat and I'll just jam to it. Depending on what kind of beat it is, I'll come up with different kinds of things. I dig Thomas Dolby. I love the groove on "Pulp Culture." This groove inspires me. I get off on funk music. I remember seeing Mother's Finest at the Whiskey. Their bass player was bad.
Some days you have to write because of a deadline. There are other days when it pours out. As musician who is going to record, it would be great if you could wait for those days.
Yeah, but you can't. You can't sit around and wait. It doesn't always come all at once. Obviously when inspiration knocks you'd better be there to open the door. Sometimes you have to push it. "Feels So Good," on *OU812*, was a prime example of a song where I was stuck. I had the opening melody. I didn't know where to go for a verse. I was stumped and stuck with it and didn't come up with anything that I liked, so I put it away and we worked on something else. I came back to it and all of a sudden came up with a verse.
Do you work on a keyboard and bring it over to guitar?
I have. "Hear About It Later" on *Fair Warning* I wrote on keyboard and applied it to guitar. "And the Cradle Will Rock" I wrote on guitar and put it on electric piano. On *OU812* and *5150*, whatever I wrote on keyboard I executed on keyboard.
Along with your interest in keyboards there came an end to your research and development of guitar ideas. You stopped coming up with pieces like

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method by John McCarthy

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Each one hour video includes booklet.	Each two hour video includes booklet.
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Turn Your Playing Upside Down !!

"Spanish Fly," "Eruption" or the intro to "Mean Streets." The piano style on the guitar is something you haven't recorded yet or played with for years.

I just lost interest I guess. I think it might have stopped because I'm more content in writing songs. I'm happier doing what I'm doing, than just being the guitar hero. I'm evolving a lot more in the production aspect. I guess when you're unhappy you have to step out and do other things to make yourself happy. I'm happy, so I don't need that satisfaction in having to say, at least give me 30 seconds to do what I want. Now on a whole record I can do what I want. I don't have to have my little bursts that say screw you.

So you saw those guitar pieces as a rebellion?

I guess so.

I loved the way you used TransTrem on *5150*, but you didn't use it on *OU812*? I wanted to hear the next level of development.

I just didn't use it to write. I was more into the keyboard stuff. There are three keyboard songs on the record. Those are my favorites. That's what I mean; I'm thinking songwise a lot more than I am solowise. All I can say is that people change. It's not a conscious thing. It could come around again. It felt great to blow live solos again on this record. *OU812* kind of felt like going back a little bit. For "Finish What Ya Started" and "Cabo," it was Mike and I in the console with my amp in another room so Al could have the drums in the main room. The only ones that weren't live were the keyboard tunes, That's not even true, I played them and Al played. What I mean is, there were overdubs on them. "Black and Blue" was done exactly the way all the songs on the first record were, straight through with solo. All the guitar songs on *OU812* were straight playing, live in the studio.

There are more different guitar sounds on this record than in the past.

That's because I used a lot of different guitars. For "Cabo Wabo" I used a 12-string electric. It was a Fender neck with a Schecter pickup configuration and body. I used a lot of Strats, my Kramer 5150 and an old Airline hollow body guitar for slide on the Little Feat tune. That was Sammy's idea. I took a stab at playing slide and honky tonk piano. That was such a fun song to record.

Did you orchestrate with the keys and the guitar in mind?

The guitars were an afterthought on all the keyboard tunes. For "Mine All Mine" I wasn't thinking of doubling it with the guitar at all. Then I tried it and it sounded kind of neat. It's almost a direct kind of Strat sound. It's not real distorted. It's not my regular sound on the guitar. Live I use a sequencer and I play guitar over it. You hear more guitar than you do keys. I had three different guitars going, '59 Strats and my main Kramer.

The solo on "When It's Love" has a Clapton vibe to it.

I kind of like that. When I first started soloing to it, it ended up sounding like Clapton. It was intentional. I used a Strat full blown through Marshalls. The beginning of the song and before the second verse is backwards guitar. I just hit a chord and Don flipped the tape over.

What did you do for the intro to AFU?

I'm tapping an octave above every note that I'm fingering with the left hand. It's my Kramer 5150 with no overdubs.

"Cabo" is a 12 string with a flanger?

No, it might have a little harmonizer on it, but I use that a lot. "AFU" also has harmonizer on it. It's just a straight 12 string in regular tuning through my Marshalls. In the mix we added a little echo. I used a wah in the solo. I didn't wah wah out. I worked it a little bit just to get a vibe. I took a couple of passes where I really used the wah wah and it sounded too ridiculous. This is the first time I've recorded with a wah.

I love the sound of the keyboard on "Feels So Good."

It's an OB-8 with an organ sound and my Kramer guitar for the solo.

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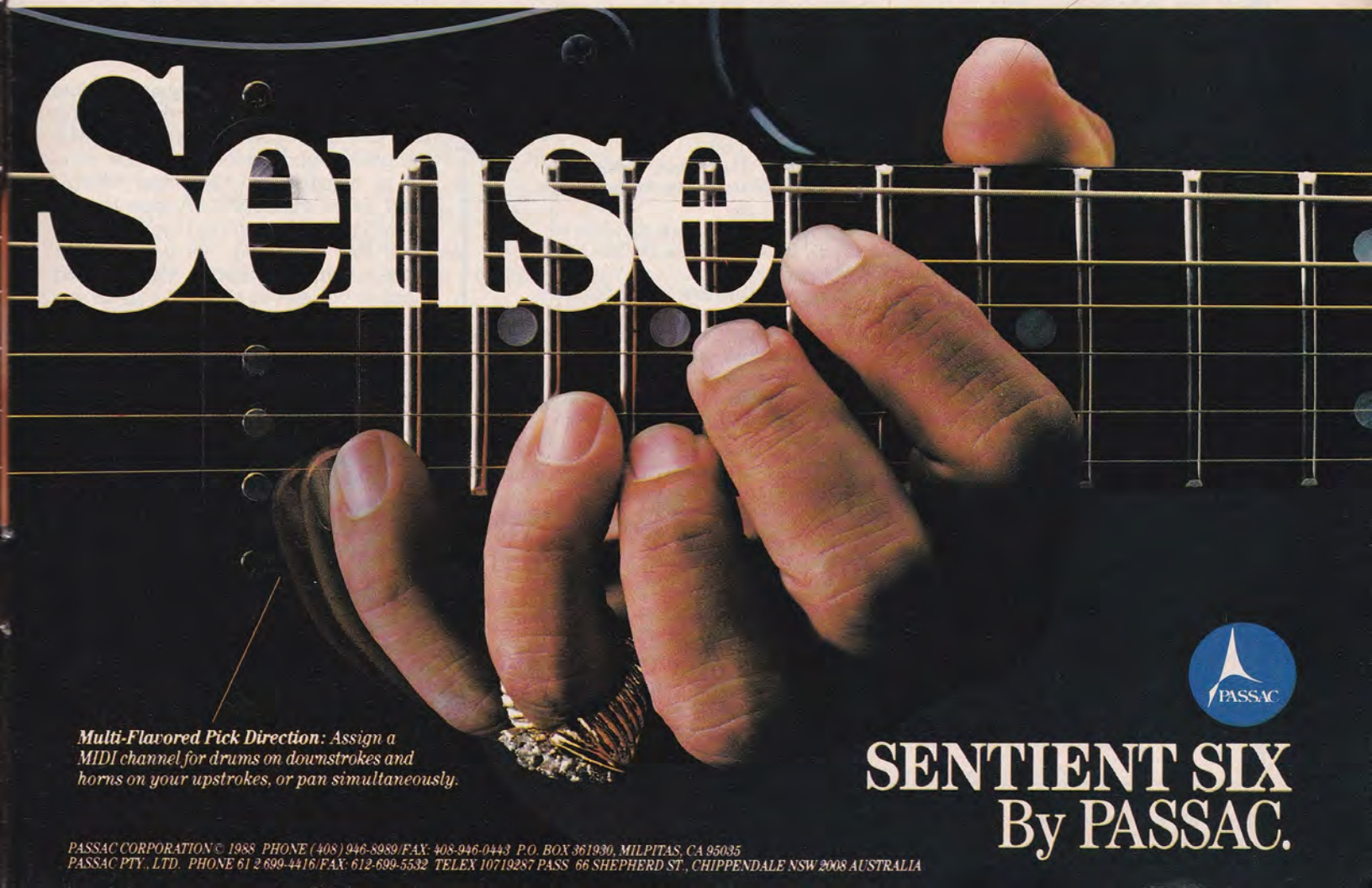
In the beginning of the solo it sounds like you play above the nut.
I'm strumming on the other side of the nut. On "Running with the Devil," where it sounds like a piano, it's the same thing.
How did you come to do "Finish What Ya Started"?
Sammy and I consciously tried to do something different. We said, let's get a funky sound on this one, and I finger-picked all the way through. I didn't use a pick at all. He played rhythm guitar on a Gibson acoustic. I used a Strat direct. I didn't use an amp. It's just E and A going back and forth. It's simple, but it had a groove. The solo sounds like a little country picking. This and "Feel So Good" we don't do live. Overall, I think it's our best album yet. I like every song on it.
Didn't you like every song on *5150?*
Yeah, but I didn't like the sound of everything. I didn't like all the drum sounds. It's a learning process. You take the ball and sometimes run the wrong way. I would have liked to have used more live drum sounds, real drums, as opposed to Simmons on *5150*. I love the drum sound on "Cabo Wabo," which is more of a real drum sound.
In Van Halen the drums are given more room to move.
You're probably right. Al plays musically. He plays a lot different from most drummers. He's from the Ginger Baker school. The drums are more important in this band than in most.
What do you see as the role of the bass in the band?
You have to approach it like you're the bottom. You're not a solo instrument. You are there to accompany and make the other things shine and not overplay. It's easy to jump into Jack Bruce's live Cream style. Then it becomes a war, a friction element instead of an enhancing kind of thing. Bass is really not a solo instrument. I remember a long time ago, when our first album came out, I was sitting around with a bunch of friends. This girl said she saw four guys on the cover and all she heard was guitar, singing and drums. For me to try to explain the bass to this person was virtually impossible. I'm going, do you hear that thing that is sub everything else that makes you feel it? She said "I guess." You feel it, it's a vibe. It's a vibe instrument, unless you're playing a lot of slap stuff. If you're playing good lay-down-the-bottom bass, you really don't hear it up front.
After *5150* I heard comments that your songwriting was getting better but your guitar playing was not as interesting.
I might have been thinking songwise more. I basically play what fits. I don't think about soloing as much as I did on our first album. It wasn't a conscious decision. I just did what I thought would make a good sounding record. I didn't change the way I was thinking between *5150* and *OU812* at all. I haven't changed anything since *1984*.
When you do material are you at the peak of your powers as a player, or are you well within your level of ability?

I was so used to doing old blues licks with the first three fingers. When I started using my pinky and finding more spread things, that's when I started getting my own style.



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I think I put out to the best of my ability. I think it's ridiculous to consciously play five steps below your ability. I don't do that. At the same time, I might not be pushing the envelope.

But you were at different times.

I think my soul is in every song on the new record to the best of my ability. I'm not thinking, I want to lay back so I perform good. At the same time, when I'm happy with something I feel I've done it the best I can. I don't go, if I push myself harder something will happen.

Do you feel you play better sober?

People tell me that I do. I don't know. I'm just getting used to it now. I'm more nervous, so sometimes I have to think about what I'm doing more, which I don't like to do. When I used to get crocked and go out there and play, I'd be on autopilot, and sometimes I'd be more spontaneous, but I'm more consistent now.

Looking at the live aspect of performing, it seems the more successful you are the further away you get from the optimum live conditions.

That's very true. On stage, even though it's huge, we're as tight as we want to be. I'm very close to Sammy and Mike at all times. I like interacting. I don't like being off on my own thing. The sound in the clubs used to be great. I used to find my sweet spot with my cabinet and I knew exactly where to stand for it to sound good.

Eveyone agrees Van Halen are better live than on record. So where is the live album?

It depends on what you mean by better. Obviously, recording techniquewise, it's not going to sound better. You know that for a fact. There is a vibe; there is an excitement to it live and the spontaneous stuff doesn't happen as freely in a contained environment. But at the same time, live you're winging it, so you never know. Sometimes it could be ten times worse, sometimes it could be a notch better. The safe way to go is to try it live in the studio, which is what we go for. What's the purpose of a live record unless you're going to do new songs live? But nobody would come to the live concert.

How live was *Live Without a Net?*

It's very live. Nothing got fixed except some background vocals. Sammy left all the lead vocals.

How good was the performance?

It was very mediocre. We filmed two nights and the first night everything went wrong. We got cables crossed with my wireless, nothing worked. In order to save the expense of filming it, we said whatever happens tonight is going out. We wanted to make the best of it and not worry about it. I think we can do better.

Do you have a favorite song in the set to play?

"AFU" is a lot of fun. I like jamming "One Way to Rock," because Sammy is doing most of it and I play a couple of chords and get to noodle a lot. I have fun playing in every song. "Summer Nights" takes more concentration because of the wiggle stick. I hope I get the right notch this time. I've lost it and other times Sammy will bump my arm and knock it out of the pitch. If I jump too high it can pop out.

Would you like to step out of Van Halen and play?

I don't know. I wouldn't know until I'm in it. I've never really tried it. I'm pretty content doing what I'm doing. I'm not used to playing with other people. I've done it. At NAMM shows I'll get up and play with anybody. Steve Lukather and I have gotten down a couple nights in the studio. We were playing everything, bass, drums and guitar. He can improvise like a mother. He is jazz taught. He does a gig at the Baked Potatoe now and he's asked me to come play and I say, I can't do that. He goes, "Sure you can." We got together and jammed, and I guess I can. I remember once at GIT Allan Holdsworth was doing a seminar and he asked me to come down and I said, me play with you, with your music?

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He said, "Just wing it." I ended up doing it and it was great. That was really weird, totally blindfolded for me. I didn't know the song structure or where I was going. I was guessing and playing chromatically, hoping to land on my feet. I sure wish we could have worked together like we were supposed to. All he had to do was wait six weeks till I got home from South America. He ended up doing it himself.

It was still a good record.

I didn't hear much of it. I was almost afraid to listen to it because he had a couple of riffs that I thought were great and I heard them completely differently than he did. I would have just liked to have him try doing it the way I heard it. I know that he didn't, because I never talked to him and told him what I wanted. I'm sure his record ended up the same way as the demos that I heard, which are very tunnel vision. Very much Allan. I don't mean it was a bad thing, I think I could have possibly had him look at his music in a different way. He had this one riff that I heard like a Zeppelin tune. He heard it with brushes. It could have been neat. He can do amazing things that nobody can do on guitar. It kind of pissed me off that I never got a chance to hear some of the things that I wanted to hear.

Is that something that you'd still like to do?

Sure.

You've never been much of a big music listener for contemporary sounds.

I bought some discs before we left on tour. I hate wasting money on records. *So*, by Peter Gabriel, is one of my favorite records. I've always liked Peter Gabriel. I was safe buying that because I knew what I was getting into. I have *Now and Zen*, but I haven't listened to it yet. I've always liked Robert Plant, too. I have Thomas Dolby's *Aliens Ate My Buick*. He does some off the wall stuff.

While we're in the neighborhood, what are some of the great guitar albums that players should have in their collection?

Live at Leeds, by the Who, is a great live album. *Wheels of Fire*, Cream, *Goodbye*, *One of a Kind*, by Bruford, *Van Halen*. In the same way that I think our first record is a good heavy metal guitar orientation, *Blow by Blow* is the epitome of a great classy instrumental record. Great sound, it's happening. *So*, by Peter Gabriel. I love Tony Levin. He is my man on the bass. I met him at A&M when I was producing Sammy's record and playing bass. He was next door doing Pink Floyd. He also played on the Robbie Robertson album. I asked him about the lick he does on "Big Time." He said I was the only one who ever asked him how he did that. He said the bass was tapped with drum sticks. That must be a difficult thing to coordinate.

What's your history with guitar? I first thought of you as a Les Paul man.

That's all I used to play because of the sound. As soon as I discovered the tremolo bar I changed. I bought the Paul and the 335 because of Clapton. The 335 had a real wimpy bar on it. I bought the Strat just to get the tremolo bar. I kept experimenting, which I still kind of do at home. I don't do it as much because I like the way my guitar sounds now. Then I was fooling around because I wasn't happy with it. I changed pickups. On the first record I used a body that I bought at Boogie Bodies from Lyn Elsworth, who at the time owned Charvel. It was the black guitar with the white stripes. That's the same guitar I actually used up until *Diver Down*. It's on *1984* I think. I put it away because it's too special of a guitar. When I hooked up with Kramer I said, duplicate it.

Is your Kramer any different than what I would buy at a store?

The only difference between this and a store bought one is that I built it. It's a Kramer neck and body. The Floyd Rose is the same. The pickup came from them. I'm not that picky about that. The sound comes basically from the wood and how you play it. It's more in your fingers. Other people have played my stuff and it doesn't sound the same

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when they play through it. I remember once we were opening for Ted Nugent at the Capitol Center in Maryland. Ted goes to Rudy, my roadie, "Let me plug into Ed's stuff." He thought I had some magic box. Rudy said,"Go ahead, it aint' going to sound the same." It's more the player. Take Holdswroth. It's the way he plays. It ain't the amp.

What is your amp setup?

Believe it or not, now I only use one amp. I'm back to using what I used to use in the clubs. I use one Marshall head into these H&H power amps. I use five cabinets behind me but they all sound identical. I take the speaker output and the whole amp out to power amps. But I still only use one amp that I like the sound of. It's kind of interesting that it's back to the way it used to be. I remember opening for Black Sabbath and Tony Iommi, who is a great guy, great player, would have eight Laney amp heads through one cabinet each. It was so overwhelmingly loud. It was great. I thought that's the way you're supposed to do it. So I did the same thing. I had six Marshall heads and packed them all in together and put each head through a separate cabinet. It was so loud I'd be totally numb by the end of the show, which back then was 40 minutes. I never understood how they did it. No wonder Ozzy never went in front of him. No wonder Dave stayed away from me, too, when I was playing that loud. It was pretty silly. We used to play so loud that we would actually be louder than the PA. My guitar would barely ever come through the PA, because I would be so loud off the stage. The sound guys would be uptight saying, 'Nobody does this?' Bull. Everybody does it, or so I thought. The sound guy had no control whatsoever. I'm now in the process of building an amp with Jose Arredondo.

What do you want that you're not finding now?

Obviously sound, and the ability to play at any volume and get good sound. I don't know anything about modern amps. All I use are old pre Mark II Marshalls, the old EL 34 tubes. I got a little Crate amp backstage that somebody laid on me because my Fender blew up. I don't know what amps are out there. Keyboardwise I'm in MIDI hell. I have so much keyboard equipment now it's ridiculous. It's like my whole studio was full of digital this and that. I can understand the MIDI stuff for keyboards, it's great. Instead of having to play them all you just play one to trigger everything else. Miking a guitar, I just use a Shure SM 57 or 58—that's it. I have a Bradshaw rig but I don't really use it. We just bought a brand new state of the art Studer machine. It's a badass machine but it's not digital, it's analog. I like the sound of it better.

The key to your success for continuing to grow as a musician is that you seem to have managed to maintain your innocence while exploring new technology.

Oh man, thank God for Steve Pocaro. He really got off on the fact that I didn't know what I was doing with the keyboards. Some of the sounds I was getting, he said, how did you get that? The way I hook things up he wouldn't understand how I got it to sound so cool. He's going, don't change anything. It might be wrong, but leave it. Use it like that, it sounds good. He got off on that. Sometimes ignorance is a positive thing. Just like when I didn't know how to rewire my Strat it paid off. It actually worked for me in a good way.

Did the death of your father affect you musically?

For a while it made it very hard for me to even think about making music. I didn't. I produced Sammy's record, then I went into the studio with Don and produced Danny Johnson's band, Private Life, for Warner Brothers. I was busy pretty much a whole year and I had not written or played guitar for me or for Van Halen at all until I wrote for this album. It almost felt like part of me went with him. I had an empty feeling, because a lot of my drive was for him, to make him proud. It was his name. He was proud.

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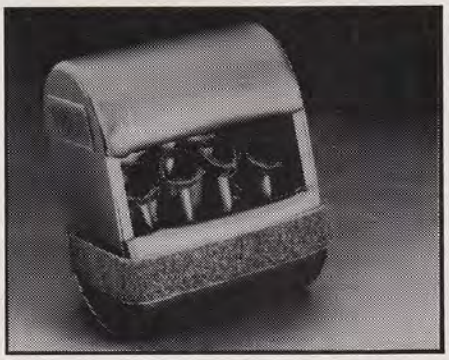

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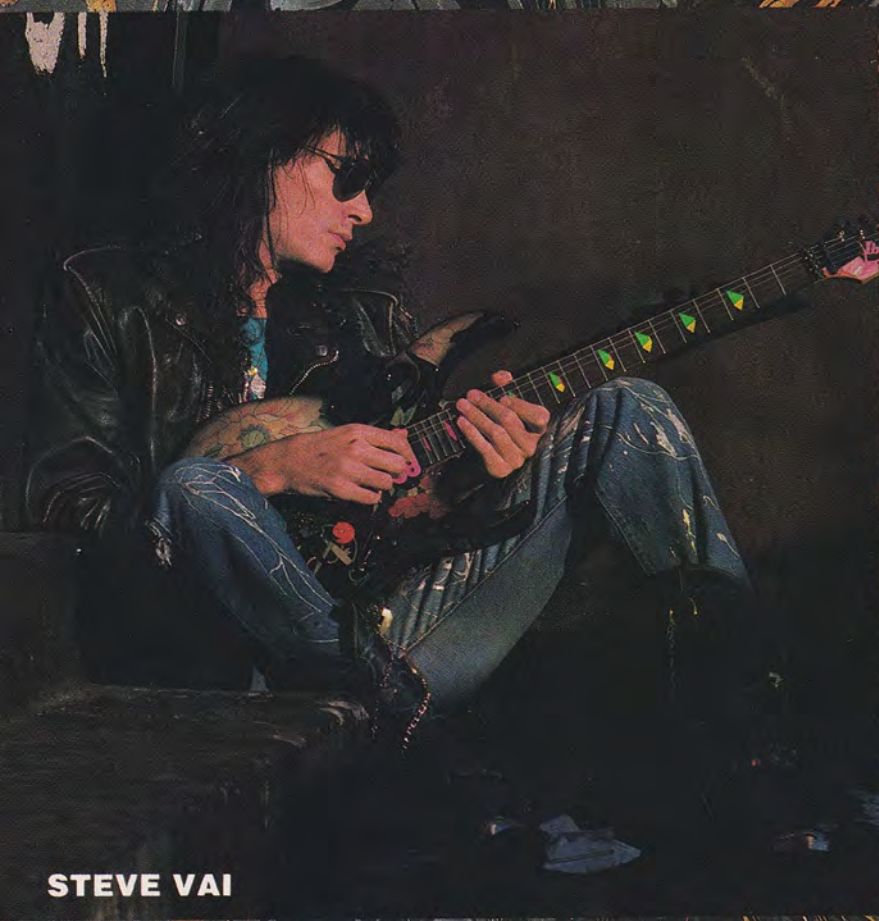

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Beth Gwinn / Retna Ltd.

Lynyrd Skynyrd's surviving members regrouped with a little help from their friends. Their summer tours of last year and this brought back to the forefront the righteousness of a good guitar jam.

he past year has been a wild, careening rollercoaster ride in the world of rock guitar. Not only were new levels of achievement reached among the various stars of Bach 'n' Roll and thrash-metal, but the year also saw a massive resurgence of interest in vintage 60's and 70's rockers, many of whom backed up their renewed popularity with serious guitar recordings. One large segment of this retro revivalism has been founded around Led Zeppelin, the champion metal band of all time. Besides hearing from a host of Zeppelin adherents (as well as a few Led Zep wanna bes), two key members of that famed metal dirigible toured and released work this year that has brought Led Zeppelin-styled guitar back to the very fore of rock 'n' roll.

The biggest surprise of the 1987-88 guitar season has been the return of instrumental guitar music as a force to be reckoned with in rock 'n' roll. Instrumental rock, you say? Like Duane Eddy, the Ventures, or the Sufaris? Hardly. Where the guitar music of the early 60's was characterized by twangy bass string lines and hummable, clean-toned melodies, our recent wave of instrumental rock has ignited salvo after salvo of

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explosive blues and metal-based guitar riffery. The range of styles included in this guitar wave has been quite extensive, too, encompassing everything from rack-powered displays to tapping and tremolo bar mastery to back-to-basics stylings that attempt to return to the days when just a fuzz box and a few pentatonic scales were all any picker needed to blow the garage roof off.

As such an instrumental wonder, Joe Satriani aspires instead to blow the coliseum roof off. Guitar observers knew something was up after the release of Satriani's 1986 effort, *Not of This Earth*, which displayed his radical guitar techniques laid over a variety of mechanical fusion grooves. Besides that, Steve Vai, an ex-Satriani guitar student who's now a fixture in the David Lee Roth band, regularly intimated to the guitar press that this mystery picker was going to be 'the next big thing.' Fortunately, Joe Satriani backed up all the hype with a rock solid recording called *Surfing with the Alien* that not only confirmed his place among the late 80's best instru-metal guitar heroes, but also earned him a spot in the Billboard Top Fifty, right alongside of hit-making popsters who wouldn't know a whammy bar from a Snickers bar. On any given day, one could turn on the radio and hear Satriani pummeling "Satch Boogie" into a state of electronic oblivion with the aid of an Ibanez prototype, Marshall amps, and his two secret weapons: a Chandler Tube Driver and Neive preamp. Satriani gave no quarter in "Satch Boogie," torturing his axe with deep tremolo pulls and drops, fuzzed blues scale melodies, harmonic squeals, and an unusual mid-section of flanged tapping licks. Conversely, Joe can put the heat on low and record "Midnight," an extraordinary piece of neo-classical guitar music that uses highly original tapping techniques and effects that make his guitar sound like a 21st century-vision of the baroque harpsichord.

Satch hasn't been chained to the studio console all year though. The blooming guitar wizard also landed a much-sought after gig with Mick Jagger, who embarked on his first solo tour of Japan and Australia. And when Satriani wasn't off giving the Rolling Stones' guitar catalog a flash metal rewrite, he toured with his own band, which featured bass supernova Stuart Hamm (*Radio Free Albemuth*), slapping and tapping away on his electric four-stringer. And now that Joe Satriani has become Steve Vai's successor in the late 80's flash arena, his road to further guitar adventures is wide open and it's getting wider every day for this sonic radical of the electric guitar.

Ronnie Montrose is just as serious about his instrumental rock, too. After doing the Montrose *Mean* album last year —a hard rock quickie that got the Bay-area guitar man's creative juices flowing again—he re-entered the studio, but this time with a loftier goal in mind. The result was *The Speed of Sound*, which contains Montrose's best fret work of the decade, if not his career. Though his songs still bear the cartoonish sci-fi titles ("Outer Marker Inward," "Mach I," "Zero G") that have dogged many of his recent recordings, the music itself is fine contemporary hard rock, with ample room on each track for Montrose to blow wide, harmonically-adventurous solos. Armed with a custom Rifle guitar, a Gretsch Tennessean, and a Warmoth/Jackson Strat with stacked single-coil pickups, Ronnie Montrose has become fully-revitalized as a guitar hero for the 80s.

Other instrumental highpoints in the year came from such an unlikely trio of characters as Wishbone Ash, Pete Haycock, and Jeff Golub. Both Wishbone Ash and Pete Haycock are on the frontlines of I.R.S. Records' new No Speak label, which gives fans of non-metal rock their own quality instrumental mu-

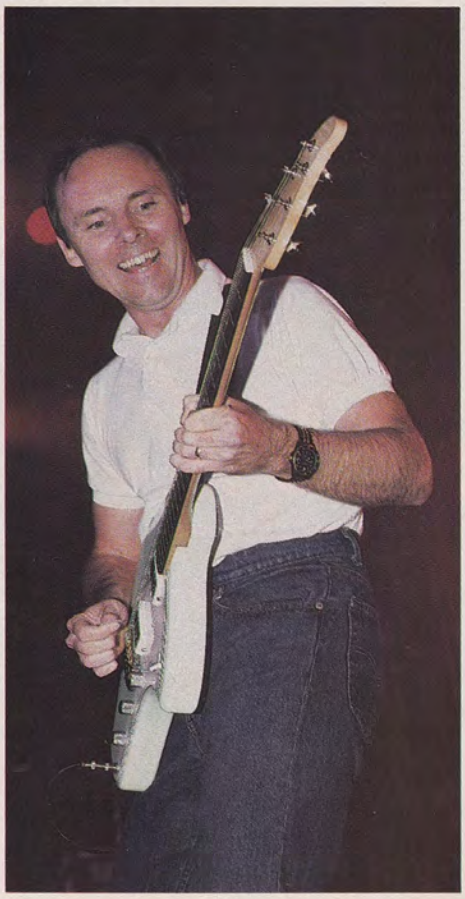
Tom Farrington / Pix Int'l

Vinnie Moore's second album, *Time Odyssey*, showed off strong melodic sense and a graceful approach to playing that demonstrated his maturity beyond the confines of Bach 'n' roll.

George Lynch unleashed himself on Dokken's fourth studio album, *Back for the Attack*, and played with a fury worthy of his admittance to the GUITAR For The Practicing Musician Hall of Fame.

Bill Kanerva

Ronnie Montrose hit his instrumental stride on record (*The Speed of Sound*) and in concert, co-headlining with Allan Holdsworth.



Michael Uhl / Ebet Roberts

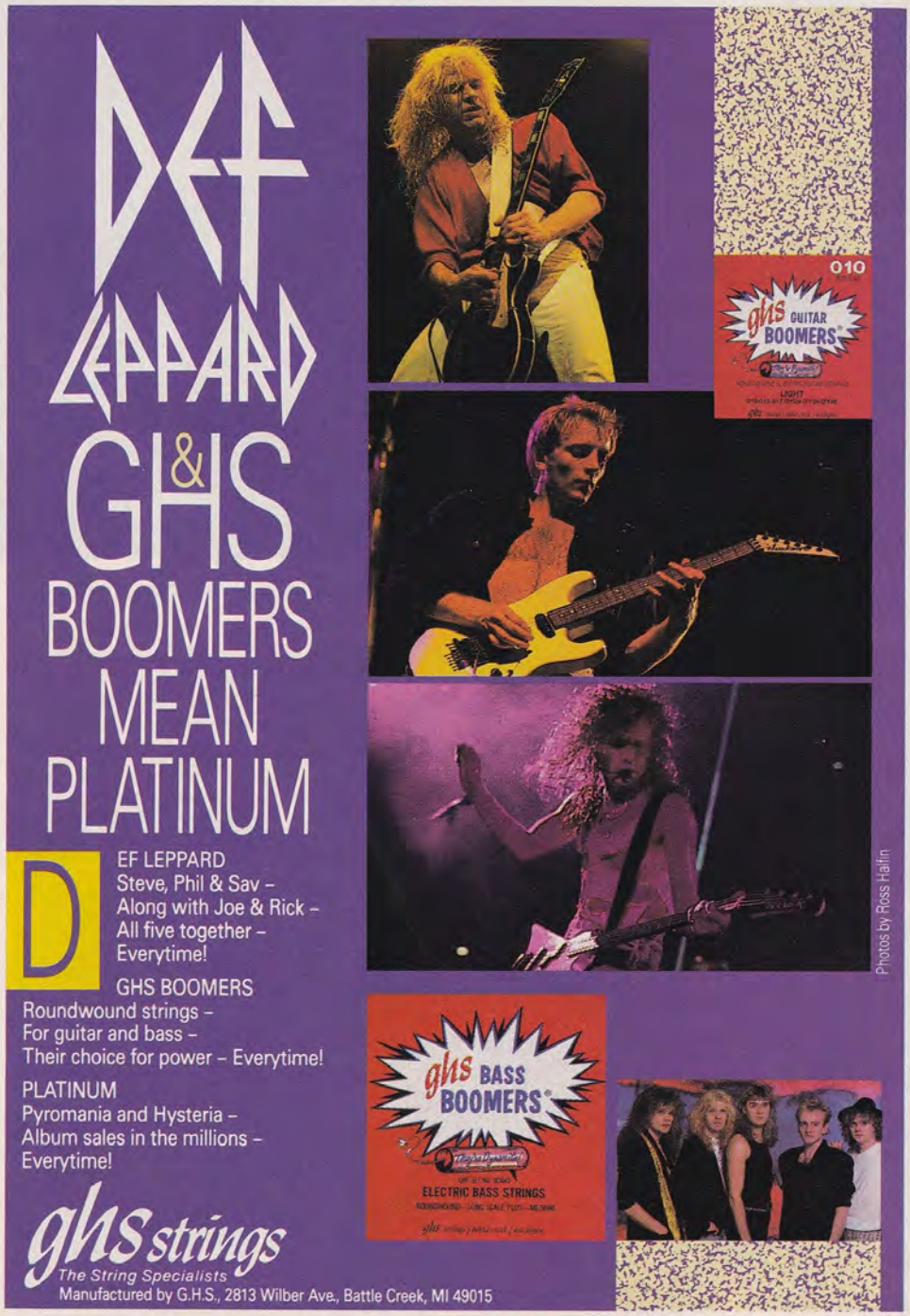
sic. Wishbone Ash, a quartet led by dual guitarists, Andy Powell and Ted Turner, put twenty years of experience from the British rock scene into *Nouveau Calls*, a recording that shows off the band's elegant ensemble work and lets the two guitar men weave their renowned twin guitarmanship into a brand new bag for the 80s. Pete Haycock came forward on *Guitar and Son* and proved to many rock pickers that cool blues and jazz-based playing (a la Beck's *Blow by Blow*) is hardly a dead art form. On "Dr. Brown," "Terry Anne," and "New York Stakes," Haycock uses song styles from funk-fusion to ballads to blues-rock to convey his subtle and extremely soulful talent on the electric guitar.

Not all the action came from England though, as New York's Jeff Golub handily proved. Golub is best known for his live and studio gigs with Billy Squier, Peter Wolf, and now Rod Stewart, but this year he issued a solo effort called *Unspoken Words* that made others think again before just labeling him a sideman to the stars. Golub presents his many musical sides on the record, from a Jimi Hendrix and Jeff Beck-inspired lead specialist to a stone bebopper rooted in the traditions of Joe Pass and Wes Montgomery. Though Golub may make his bread backing rock's leading vocalists, he's now gaining merit as a polished instrumentalist who's playing the music nearest and dearest to his six-string heart.

On the Bach 'n' Roll front, listeners heard the giants of neo-classical guitar consolidating their gains and digging in for the long haul, rather than making too many bold new strokes. One of the leaders in this trend has been none other than the genre's lord and master, Yngwie Malmsteen. After trying to earn success the hard way—as the sole star of his band Rising Force—Yngwie has taken on a name vocalist for his latest effort, *Odyssey*, in the form of Joe Lynn Turner (formerly with Rainbow). A much looser and diverse disk than 1986's *Trilogy*, *Odyssey* shows Yngwie opening up his tight baroque/Blackmore influences, if only a little. In "Deja Vu," he incorporates earthy wah-wah riffs into the rhythm track and, on "Now Is the Time," one can even hear Yngwie ripping out blues-based lines of the Robin Trower ilk. As the most commercially-oriented of all the baroque speed metalists, Yngwie's latest stab for stardom hasn't put him over the top, but it's served to further tighten his stranglehold on the neo-classical crown.

One of Yngwie's greatest challenges this year came from Vinnie Moore, who side-stepped any charges of Malmsteen-cloning by issuing *Time Odyssey*, an intriguing record that reveals the young Delaware chopster in a whole new light. While his peers are busy trying to break the speed record, Moore takes a chance on extending the range of neo-classical guitar by recording a number of complex pieces that, amazingly, featured several slow, drawn out leads in lieu of the guitarist's usual fret-wasting breaks. The suite "Message in a Dream" has a section of balladic soloing that is truly melodic, even soulful. It's that much more startling because it's coming from the same hands that wreaked high speed havoc all over his 1986 set, *Mind's Eye*. Moore further shows his musical maturation in a cover of the Beatles' "While My Guitar Gently Weeps," which he graces with faithful quotes of George Harrison's vocal lines and Eric Clapton's solo besides his own chop-filled runs to suitably update the song. And now that he intends to form a band with a vocalist, Vinnie Moore could be making big waves in the rock world by this time next year.

Another set of innovators on the speed guitar scene is Cacophony, the youthful twosome of Jason Becker and Marty Friedman, who presented their *Speed Metal Symphony* on the Shrapnel label this year. On this record, Becker and Friedman carved out their niche in the classical-metal world by incorporating harmonies based on twentieth-cen-



Mark Weiss

L.A. rude rockers, Guns N' Roses, feel right at home in front of New York's grungy hot spot, CBGB's.

Jay Janini / Artist Publ.

The Monsters of Rock tour attracted a great on stage and backstage lineup, which here included vocalists from Motley Crue, Kingdom Come, Ratt and White Lion.

tury orchestral music (rather than baroque) into their high speed burn. David T. Chastain, Cincinnati's one-man guitar industry, has also made a big push for name recognition in the flash guitar world; his method is by releasing more than one album in any twelve month period. The prolific superpicker began last year with his solo album, *Instrumental Variations* and followed it up this year with a fierce set by his group Chastain called *The Voice of the Cult*.

And if these weren't enough guitar thrills for anyone, Paul Gilbert upped the stakes of "fastest guitarist in the West" by putting out *Second Heat* with his band Racer X. Along with fellow speed demon Bruce Bouillet, Gilbert laid down tracks on this effort that, for sheer energy and notes-per-second flatpicking excitement, bordered on the completely mindboggling (just check out the outra-

geous "Frenzy/Scarified"). Ironically, after finally gaining recognition with Racer X and issuing a sizzling live set this summer, aptly titled *Extreme Volume*, Paul Gilbert exited the group to seek bigger (and faster?) guitar horizons, reportedly with bass virtuoso Billy Sheehan, who left David Lee Roth's band this year. Now there's a duo that could be truly scarifying.

1988 may also be remembered as the year in which heavy metal got respectable. A full twenty years after the genre was born (the unruly offspring of Cream, Jimi Hendrix, Led Zeppelin, and the Jeff Beck Group), heavy metal has finally been given its own category at the Grammy Award ceremonies next year. Elsewhere, metal is now playing to wider demographic portions of the music-buying audience as hard rock acts from Guns N' Roses to Def Leppard to Whitesnake have taken up near-permanent residence on top of the charts.

It's also been a victorious year for thrash's trinity of demigods—Metallica, Megadeth, and Anthrax—as they furthered their reputations of headbanging glory with important new recordings and tours. Overcoming the death of bassist Cliff Burton, Metallica licked their wounds and charged back with *Garage Days Revisited*, a budget-priced Ep of covers that's chock full of Kirk Hammett's kamikaze lead work and the vicious rhythmic underpinning of James Hetfield and new bassist Jason Newsted. The quartet also put out a retrospective video compilation called *Cliff'em All* in tribute to their late bassist and landed a prime spot on the metal tour of the decade, Van Halen's "Monsters Of Rock" extravaganza. Megadeth and Anthrax made their marks as well; Megadeth with *So Far, So Good...So What* and Anthrax with the Ep *I'm the Man*. Megadeth tracks like "In My Darkest Hour," "Hook in Mouth," and "Into the Lungs of Hell" all fume with the heat generated by co-guitar vipers Dave Mustaine and newcomer Jeff Young, while Anthrax moved closer to the thrash-metal forefront on the popular "I'm the Man," aided by their two axe marauders, Dan Spitz and Scott Ian.

360 degrees away from the crash and burn of thrash lies the stripped down guitar sounds of R.E.M., the Church, the BoDeans, and other roots-oriented acts who pay homage to the jangly electric sounds of the Byrds every time they plug in. This has been R.E.M.'s year in the sun as they finally broke through to a major audience with the release of *Document* and its hit, "The One I Love." On that song, guitarist Peter Buck carefully brings the chiming, electric twelve-string of Byrds-founder, Roger McGuinn, up to the present with his confident strumming and rhythmic multi-string solo. His tone here isn't fully distorted, but instead packed with the same kind of high volume grit that energized Pete Townshend's guitar on vintage Who tracks like "I Can See for Miles" and "Pinball Wizard." To cap off "The One I Love," Buck whacks out a series of power chords in the finale that crackle with emotion and electricity, building to a final, ghastly chord. If Peter Buck's chordal work on this song and other R.E.M. standards isn't enough to make lead guitar flailers reconsider the merits of rock rhythm guitar, then nothing will.

Another band eschewing any type of guitar overkill, but still packing quite a six-string wallop is the Smithereens, who released the critically-praised album *Green Thoughts* this year (following up their 1986 offering *Especially for You* and its hit "Blood And Roses"). Led by singer/songwriter/guitarist Pat DiNizio, the Smithereens sound is deeply rooted in the music of Buddy Holly, the Who, and mid-period Beatles, as heard in the songs "Only a Memory" and "Something New" (though DiNizio himself has influences from such guitar heavies as Jeff Beck and Tony Iommi of Black Sabbath). The BoDeans also support this new American roots sound on their album *Outside Looking In*; the cuts "Dreams" and "Forever Young (The Wild One)" are filled from end to end with shimming chordal arpeggios, tight acoustic strumming, and brief, melodic solos that all sparkle under the group's simple, post-new wave sheen. The Church exploits this new wave/roots rock mixture even further on *Starfish*, with near-spoken vocals and the bare guitar arrangements of Marty Willson-Piper and Peter Koppes. On the hit, "Under the Milky Way," a lead guitar track processed with wah-wah and echo snakes its way around the steady

Jay Blakesberg / Artist Publ.

This year finally saw the Grateful Dead producing a hit single. Did the Earth stand still? Did hell freeze over? Will they ever have a follow up? Don't bet on it.

Mark Weiss

White Lion hit the big time with their major label debut, *Pride*. Guitarist Vito Bratta hit even harder. With his biting melodicism and fierce attack, he became one of the brightest guitar stars of the year.

acoustic rhythm, adding a polished art-rock flavor to the otherwise economical number. Even more interesting is "Reptile," which has echo repeats setting up the guitar rhythm and a string-bending lead providing the stark melodic counterpoint.

While the Church and the BoDeans get much of their airplay from college radio stations, there are those new faces in the guitar world who have gained prominence from mass-exposure via Top 40 and Album Rock stations. Teen metal favorites Poison are one such act and from their platinum second album, *Open Up and Say Ahh!*, comes the hit single "Nothing But a Good Time." While the song itself is fairly standard party metal, Poison's bleached-blonde guitarist C.C. DeVille injects the track with a firecracker solo, loaded with all the licks and tricks in the modern guitar vocabulary: whammy wiggles, hammer-ons, string bends, and a cascade of speedy picking runs. Another relatively new act to cut through to the pop-metal big time is White Lion. Guitarist Vito Bratta's solo on the group's catchy hit, "Wait," gave listeners a nice piece of ear candy while simultaneously demonstrating his flair for Van Halenesque tapping techniques. While many of his Van Halen-inspired peers go for the stock arpeggio tap in the middle of their leads, Bratta builds up his solos melodically, taking influences from solid pop sources like Peter Frampton and Elton John. Combining these influences and a talent for clean two-hand work, Bratta's lead in "Wait" flows from end to end with musically coherent arpeggios that make it not so much a raw guitar solo as an integral part of the song itself.

Flip this description around and you have a clear description of Guns N' Roses' rudeboy metal sound. With their album, *Appetite for Destruction*, firmly entrenched in the Top Ten, Guns N' Roses mix 70's metal influences with a grim post-punk visage to create their novel hard rock formula. On "Sweet Child of Mine," guitarists Slash and Izzy Stradlin bully their way through the choruses with distorted power chords, building up to Slash's thick blues and metal-based solo, which is heavy on string bends and wrist vibrato effects.

This year might also be justly referred to as The Year of the Comeback. After years of near-oblivion, such stalwarts of 60's and 70's rock as Pink Floyd, The Grateful Dead, Aerosmith, Lynyrd Skynyrd, and Jethro Tull successfully returned to the frontlines of rock. From the art-rock camp, Pink Floyd took top honors in the comeback category with their platinum recording, *A Momentary Lapse of Reason*, and its ensuing laser and pig-laden stadium tour. With former leader Roger Waters now out of the picture (and fronting his own band), guitarist David Gilmour has moved up front and his bluesy Strat work is once again basking in the languid glow of Rick Wright's synthesizers and Nick Mason's ever plodding drumbeat. In "Yet Another Movie," "Learning to Fly," and "On the Turning Away," Gilmour stokes up his classic blues-rooted sound for the lead sections, diving headlong into the soulful string bends and wrist vibrato that have made him the once and future king of slow rock soloing.

Fellow art-rockers, Yes, backed up their 1983 hit Lp *90125*, with another strong outing, *Big Generator*. Trevor Rabin, now in full charge of Yes' guitar helm, mercilously attacks the guitar

Led Zeppelin reunited for Atlantic's 40th Birthday celebration, while Plant and Page saw their individual careers take off with *Now and Zen*, Plant's finest post-Zep work and *Outrider*, Page's first ever solo recording.

Mark Weiss

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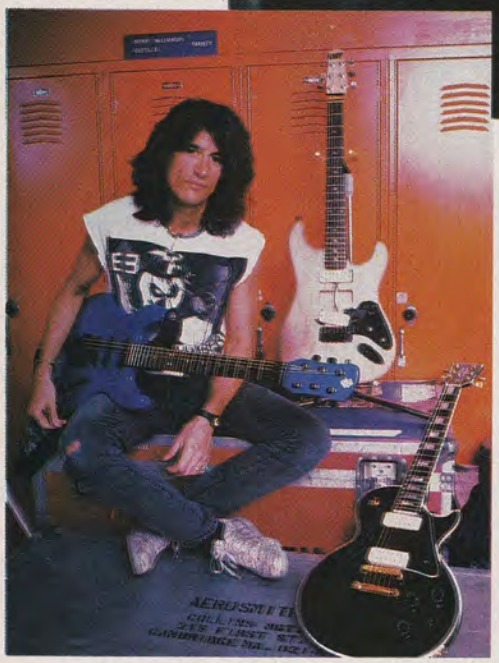
Jeffrey Mayer

Aerosmith came into the year with a vengeance and a record, *Permanent Vacation*, that sounded as good as it sold, which was phenomenal.

Mike Hashimoto / Pix Int'l



Kingdom Come got it on with "Get It On," a Zep soundalike which catapulted them into the spotlight and onto a place on the Monsters of Rock tour.

parts in each song, proving again and again his technical mastery over the instrument. For "Rhythm of Love," Rabin rips a commanding solo of trills and fast scalar runs saturated with thick distortion and harmonizer effects. On "Shoot High, Aim Low," he whips out his acoustic and adds a section of swift flatpicking directly descended from the McLaughlin/DiMeola school of dreadnought flash. Below Rabin's trebly scream, Chris Squire is still in prime form as a bass legend of the 70's and now, the 80's. His classic Rickenbacker still comes out of the case from time to time, but Squire is turning more heads with the sounds emanating from his radically-shaped Tobias five-string instruments. From the aggressive bass tones of "Rhythm of Love" to the complex pop inflections of "Love Will Find a Way," Chris Squire's atypical bass picking is still a formidable force in the modern sub-octave scene.

Jethro Tull also took a bow during the year with *Crest of a Knave*, an album that bore a sound more reminiscent to their classic 70's baroque flavorings than any of their synth-laden records of this decade. The highpoint of the set is "Farm on a Freeway," which exhibits singer Ian Anderson's inimitable singing and flute playing as well as the patented humbucker crunch of guitarist Martin Barre. For this track, Barre lays heavy on the hard rock sections with distorted power chords and economical, but brutish solos drawn from his Hamer solidbodies.

Aside from their fanatically loyal core of fans, most critics and listeners of the mid-80's had long ago written off the Grateful Dead as a one way ticket to acid-rock limbo. Since 1978, the Dead had only released two studio albums (*Terrapin Station, Go to Heaven*), despite maintaining their legions of followers on the road. In the summer of 1986 the Grateful Dead nearly came to an end when guitarist/bandleader Jerry Garcia slipped into a diabetic coma that almost claimed his life. But Garcia pulled through and courageously quit the hard partying lifestyle that had been a habit for over twenty years. As proof of his astounding recovery, Garcia and company released their biggest selling album ever (*In the Dark*) which contained a bona-fide hit single and video, "Touch of Grey." With this album, scores of younger rock fans were turned onto the Dead's music and the group began what was their most successful year to date. Guitar-wise, Jerry Garcia and rhythm ace Bob Weir were both in top form. Weir's crisp but unpredictable chord manuevers give "Touch of Grey" its tuneful harmonic form, while Garcia picks out quirky lead fills and licks on the custom Doug Irwin electrics that have been his trademark for over a de-

cade. In the lower regions, Dead bassman Phil Lesh adds his characteristically peripatetic bass lines to the song, lending a near-counter melody to song's vocal line.

Another set of rock veterans having the year of their lives is Aerosmith, the guitar-toting ratpack who've been rocking arena rafters since their 1975 breakthrough, *Toys in the Attic*. The surging beat and infectious party atmosphere of their mega-hit, *Permanent Vacation*, reminded everyone concerned why Aerosmith was one of the best high-volume bands of the mid-70's. The crowning pinnacle of the disk is "Dude (Looks Like a Lady)," a tune with a drop-dead hook if there ever was one and enough loud horn blasts to start a ten-mile trafffic jam. Better still is Joe Perry's guitar playing. Perry rose to fame in the 70s for his inventive reinterpretations of Jeff Beck and Jimmy Page licks on a variety of Les Paul and B.C. Rich guitars, but now the seasoned string wrangler has traded in his rock 'n' roll shoes for a 1957 Gretsch hollowbody and a new, leaner guitar attack. His solo on "Dude" is a rocka-metal masterpiece, brimming with both twangy string pulls and hard rock power riffs. Perry put his stamp on other sizzling tracks like "Rag Doll" and a cover of the Beatles' "I'm Down" and, with guitar cohort Brad Whitford, has powered Aerosmith back into the hard rock spotlight they drifted out of nearly ten years ago.

Twelve years after putting the Band on terminal hold, Robbie Robertson enlisted hot producer Daniel Lanois (U2, Peter Gabriel) for his self-titled comeback disk, which has since earned him wide critical applause. On "Showdown at Big Sky" and "Hell's Half Acre," Robertson crams the solo sections with the same hard riffing and wild bends that marked his best live work with the Band, circa 1968-76 (and before that, with Bob Dylan). On "Sweet Fire of Love," he teams up with U2's the Edge for some interesting solo trading; Robertson picking out his uncanny rock, blues, and country melange, while the Edge counters with his futuristic lead work, heavy on the strumming and echo effects.

After a five year layoff and a number of false starts, Def Leppard pounced back onto the rock scene with *Hysteria*, a lethal new studio set that has rivaled their 1982 metal smash, *Pyromania*. On the guitar front, Steamin' Steve Clark and Phil Collen have both gained stature as intelligent rocker pickers. Even though they are both ample lead players, they seldom take solos on this album, choosing instead to reinforce Leppard's wall-of-sound with layers of crafted rhythm parts, just as Jimmy

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Page did on any number of Led Zeppelin records. Brief guitar solos do appear at the tail ends of "Armageddon It," "Don't Shoot Shotgun," and "Run Riot" and Collen takes a riveting lead on "Women" that has a descending whammy lick that is outstanding for its thematic simplicity and cleverness. But overall, *Hysteria* really isn't a lead guitarist's record. This however hardly undermines any enjoyment of the album for guitar fans. Quite the opposite, Def Leppard's Clark and Collen know that in the best rock 'n' roll, the song comes first and if you've got a great song, then great guitar playing—both lead and rhythm—isn't far behind.

Lynyrd Skynyrd refugees got together last fall for a sellout arena tour that marked the tenth anniversary of the tragic plane crash that ended the group's career. Labeled as The Tribute Tour, this assemblage of Skynyrd alumnai—including original guitarists Ed King and Gary Rossington plus fill-in Randall Hall—whipped the old band material into shape and gave concertgoers a feast of Southern standards, from "Sweet Home Alabama" to the grandest of all Confederate rock anthems, "Free Bird," ten minute guitar solos and all. As a momento of the event, the Lynyrd Skynyrd Tribute Band issued the live set *Southern by the Grace of God*, which includes several of their greatest hits and special guitar appearances by Charlie Daniels, Toy Caldwell (of the Marshall Tucker Band), and ex-Dixie Dregs virtuoso, Steve Morse. On his own, Morse and the rest of the Dregs got together for a one-shot reunion tour (albeit a brief one) and a two track CD to promote Ensoniq synthesizers. The first song on the 3" CD is a solid, but undistinguished remake of "Leprechaun Promenade," but Morse stretches out on the new slower version of "Take It Off the Top," with the classic string-traversing intro and technically brilliant, but always funky guitar breaks that have made his name synonymous with rock guitar excellence. It is available for $5 (check or money order) from Dregs CD, Box 2035, Bala Cynwyd, PA 19004.

The biggest comeback of the year has, ironically, not been from a living band, but from one band's timeless legacy. That group, of course, is Led Zeppelin, the revolutionary quartet who almost solely defined the parameters of heavy metal from 1968 to 1980, and who have yet to be equaled by any other metal act in terms of charisma, musical range, and sheer power. Still, within the past two years a number of rock acts have come out bearing strong Zeppelin characteristics. Among them are Whitesnake, the guitar-driven unit led by ex-Deep Purple vocalist David Coverdale (their self-titled studio disk is one of that year's biggest selling albums), and Great White, an outfit featuring guitarist Mark Kendall, a self-proclaimed Led Zep fanatic who specializes in cool blues-metal solos (as heard in their hit "Rock Me"). One fascinating new band bearing the Zeppelin touch is Living Colour, a high volume funk-metal aggregation led by New York guitar ace Vernon Reid. Their debut set, *Vivid*, earned loud cheers from critics and paved a new path for eclectic musicians by mixing influences by such different but musically cogent bands as Led Zeppelin and Parliament Funkadelic.

Earlier this year, a more controversial Zeppelin-styled band hit town. Fronted by ex-Stone Fury vocalist Lenny Wolf, Kingdom Come broke all the rules of fair mimicking and issued the single "Get It On," which fused various Led Zeppelin hits (notably "Black Dog" and "Kashmir") into an undeniably likable metal smash, especially with the peppery guitar solo and fuzz riffs from their Hendrix-(not Page) loving guitarist, Danny Stag. That single yanked the group up the charts and made the album *Kingdom Come* one of the fastest selling debut disks in rock history, strongly connoting the desire of rock fans to hear more Zeppelinesque rock. Yet, Kingdom Come has also taken a whole lotta heat

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for sounding so much like the almighty Zeppelin (especially singer Wolf, who has Robert Plant's vocal mannerisms down pat). Despite all the critical wrath, Kingdom Come let the fans judge for themselves on the Monsters Of Rock tour.

Call it coincidence, then, or maybe an act of the gods, but Robert Plant also chose 1988 to make his move back to the top of rock 'n' roll's Mount Olympus. Backed by a band of fiery rock zealots, Plant stormed the FM rock scene with *Now and Zen*, easily the best album of his solo career. While Plant has flirted with high-tech pop before, he now mixes it with a metalish rhythm section to produce simply devastating results. For his hit singles, "Heaven Knows" and "Tall Cool One," he enlisted the electric guitar of Zeppelin genius Jimmy Page to kick the songs into overdrive (the latter track also features digitally sampled bits of Zeppelin classics cleverly edited in). In contrast to the lukewarm guitar riffs that have dominated Page's picking with the Firm and other post Zeppelin projects, the guitar legend solos with a renewed intensity on these Plant songs, brilliantly blending his rockabilly string-bending prowess with the hot blues and metal licks he founded his career on. Elsewhere on *Now And Zen*, Robert Plant employs the skills of Doug Boyle, a previously unknown picker, who does his own brand of metal guitar wrangling as well as some extremely facile fretboard running. Boyle is a guitarist to keep your eye on.

Wanting a little bit of the spotlight for himself, Jimmy Page released *Outrider* at the midyear point, a half vocal, half instrumental solo disk that shows the legendary guitar hero having a long overdue reunion with his blues roots. While some of the instrumentals have a half-finished demo feel to them ("Liquid Mercury," "Emerald Eyes"), *Outrider* does successfully team Page up with some name British vocalists: John Miles, Chris Farlow, and the esteemed Robert Plant. Plant appears on the Lp's strongest rocker, "The Only One," which, with Page's layered power guitar parts and Plant's breathless singing, has all the makings of a great Led Zeppelin cut. Page's playing on "Prison Blues" is a sample of his superb blues work, as he twists and turns on each lick with the keen intuition and emotion of a blues master.

Though 1988 didn't see the permanent Led Zeppelin reunion that everyone was hoping for, rock fans did get a chance to hear and see the group hammer out a few of their hits on May 14th at Atlantic Records 40th Anniversary gala at Madison Square Garden (the late John Bonham's son Jason sat in on drums). Zeppelin's set, which included "Kashmir," "Misty Mountain Hop," and "Stairway to Heaven," capped off the twelve-hour concert which also featured such guitar notables as Yes, Crosby, Stills, and Nash, and Robert Plant's band with Doug Boyle. Besides Zeppelin, other noted guitar reunions at the Atlantic show included the Rascals (with guitarist Gene Cornish), Iron Butterfly, and Vanilla Fudge (with super-bassist Tim Bogert). Another concert highlight this year was the Nelson Mandela Seventieth Birthday Tribute concert in London for the imprisoned South African patriot. The electric highlight of this show was Dire Straits' lively set which had Eric Clapton sitting in on second guitar. Throughout the show, E.C.'s single-note blues breaks contrasted beautifully against Mark Knopfler's lithe fingerstylings on a number of the Straits' hits as well as Clapton's "Wonderful Tonight." In fact, the two's guitar playing meshed so well together that Knopfler agreed to play in Clapton's band this fall for a major U.S. tour.

While the Atlantic and Mandela shows were big news in the concert world, stadiums from Boston to L.A. quaked under the enormous weight and volume of Van Halen's massive Monsters Of Rock tour. Touting an all-star line-up of Kingdom Come, Metallica, Dokken, Scorpions,

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and Van Halen, this roving metal festival took off at Alpine Valley, Wisconsin in late May and battered eardrums coast-to-coast until the closing gig on July 30th in Denver. Nearly bigger than the tour itself was all the press hype that went along with it, the enormous road-show gaining mass media coverage everywhere they played. This constant attention nearly backfired as ticket sales began to slump mid-tour, but still thousands of fans were more than happy to get crushed at stagefront to hear their favorite guitar heroes crank it up to the 100 decibel range.

1987-88 was also a year when all of GUITAR's living Hall of Famers released new music: Steve Vai (*Skyscraper*), Yngwie Malmsteen (*Odyssey*), Eddie Van Halen (*OU812*), Jimmy Page (*Now and Zen*, *Outrider*), Eric Clapton (*Crossroads*), and George Lynch (*Back for the Attack*). Steve Vai's gig with David Lee Roth took a commercial turn this year, and though cries of sellout have been in the air and Roth's summer tour with Poison yielded less-than-expected sales, Vai's leads on the disk are still prime examples of his whammy and soloing mastery, and his pristine acoustic debut on "Damn Good" has made more than a few ears perk up and listen. Van Halen's new package, which easily topped the record charts in June, is a guitar tour-de-force with the master metalist experimenting with everything from deft country fingerpicking ("Finish What You Started") to bottleneck blues (Little Feat's "A Apolitical Blues") to the cortex-crushing tap and hammering runs that brought him fame exactly ten years ago ("Black and Blue," "Sucker in a Three Piece Suit"). For a reminder of how hot that debut album was, just cue up *OU812*'s "Source of Infection" and listen to Van Halen's incredible tapping intro: it's fast, rhythmic, and packs all of the energy of a loud chordal riff into one finely-wrought arpeggio phrase.

Eddie's idol, Eric Clapton, had another great year, capped by the release of *Crossroads*, a twenty-five year chronology that summarizes his days with the Yardbirds, John Mayall's Bluesbreakers, Cream, Blind Faith, Derek and the Dominos and as a solo artist. While *Crossroads* has its share of greatest hits retreads, the jewels within are a number of unreleased live and studio tracks, including newly-uncovered tapes by Cream, Blind Faith, and a priceless half-album's worth of material from the aborted second Derek and the Dominos album. One would think that twenty-five years of royalty checks would be enough to support him, but E.C. still cashed in on his moniker and appeared in a lowbrow TV commercial for Michelob beer, yet his thirty second remake of "After Midnight" was smouldering. Clapton also played this year on George Harrison's classy comeback set, *Cloud Nine*. On the title cut, Slowhand lays his bluesy Strat gems alongside of Harrison's slide work for some beautiful guitar interplay and, on "Devil's Radio," he takes the lead guitar spotlight for a series of wrenching blues breaks.

And let's not forget George Lynch, the latest Hall of Fame inductee, whose band, Dokken, finally broke through to commercial success this year. Flashing post-Van Halen guitar chops, George showed his qualifications for this honor with burning fretwork, especially on his solo showpiece, "Mr. Scary."

Like the huge keyboard fad of the 70's (when Yes' Rick Wakeman and Keith Emerson of ELP were king), the guitar comeback of the 80's is directly tied to the renewed interest in earlier rock 'n' roll forms. Fortunately, many of the current guitar talents not only peer back in time for their inspiration, but forwards as well, looking for new styles and techniques to experiment with and hopefully master. By using this method, guitarists from Clapton to Satriani are reaching new heights on their instruments and keeping the music fresh and alive for GUITAR's hungry young wolves, so many of whom are rising fast on the heels of today's guitar greats.

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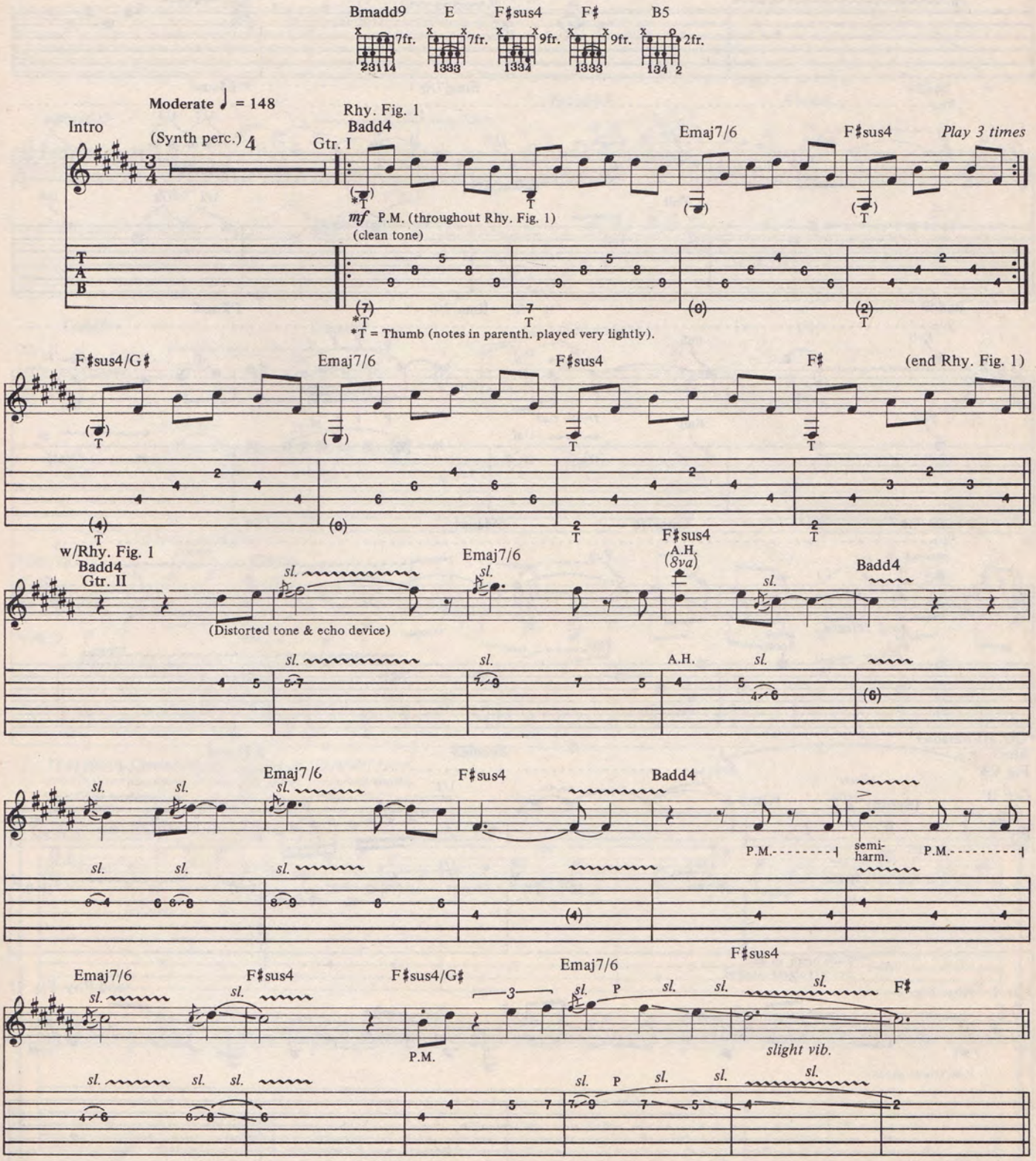
ALWAYS WITH ME, ALWAYS WITH YOU

As Recorded by Joe Satriani

(From the album SURFING WITH THE ALIEN/Relativity Records)

Music by Joe Satriani



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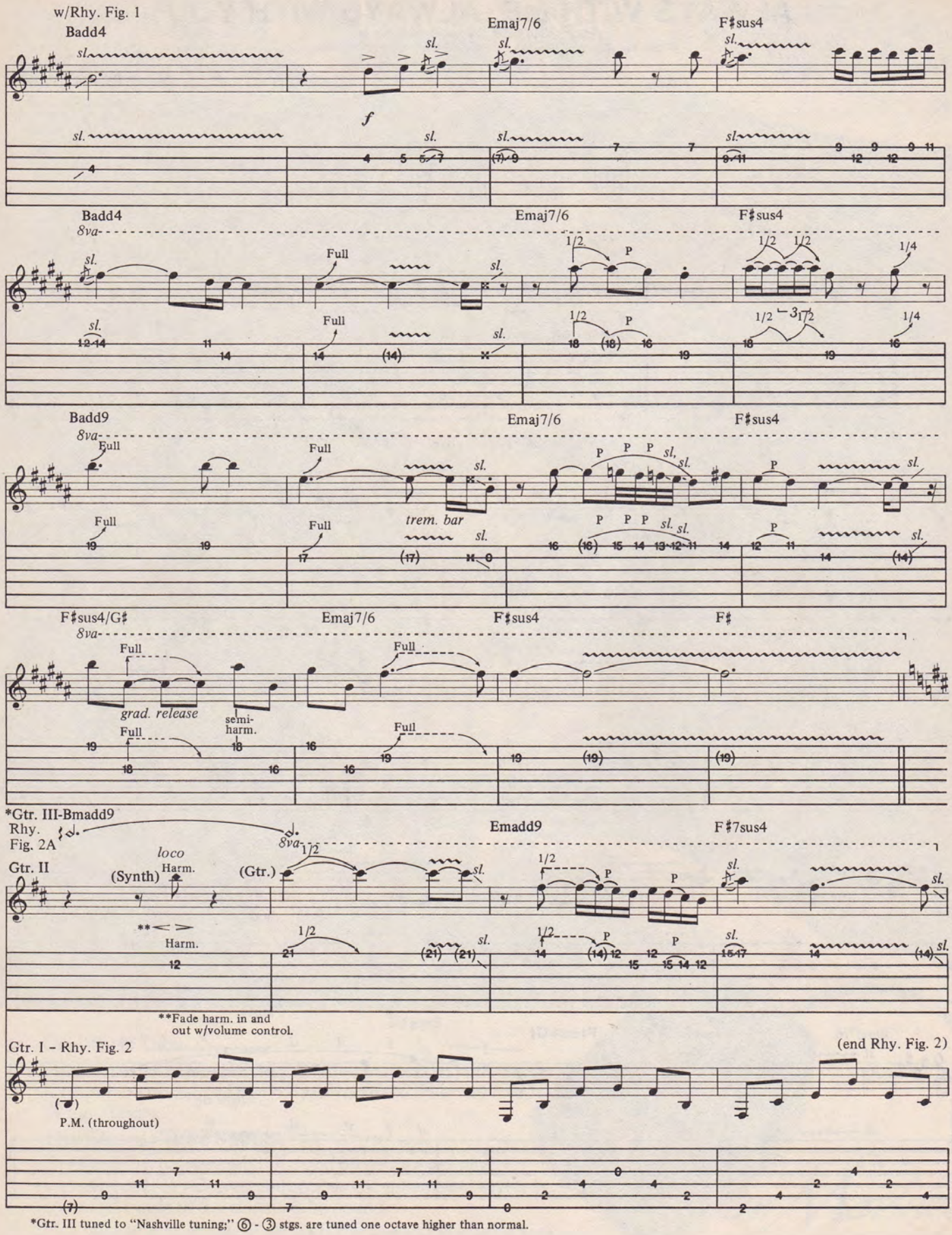


*Gtr. III tuned to "Nashville tuning;" ⑥ - ③ stgs. are tuned one octave higher than normal.

w/Rhy. Fig. 2 & 2A *(both 2 times)*

Bmadd9 — *loco* — Emadd9 — F♯7sus4

8va — Bmadd9 — *loco* — Em add9 — F♯sus4

Gadd9 — Emadd9 — F♯7sus4 — F♯7

Gtr. II — *trem. bar*

let ring (throughout)

*Gtr. IV

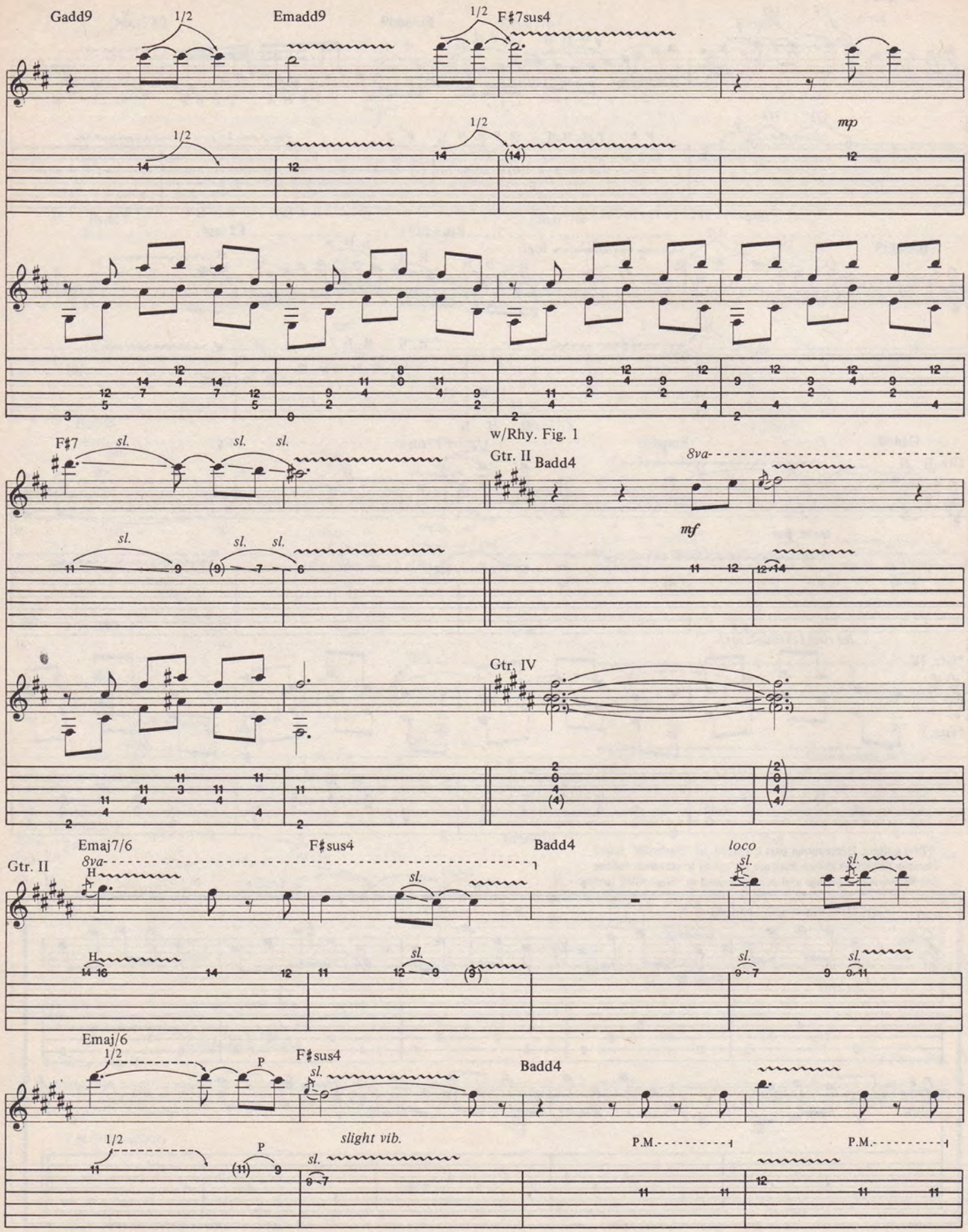
*Gtr. I

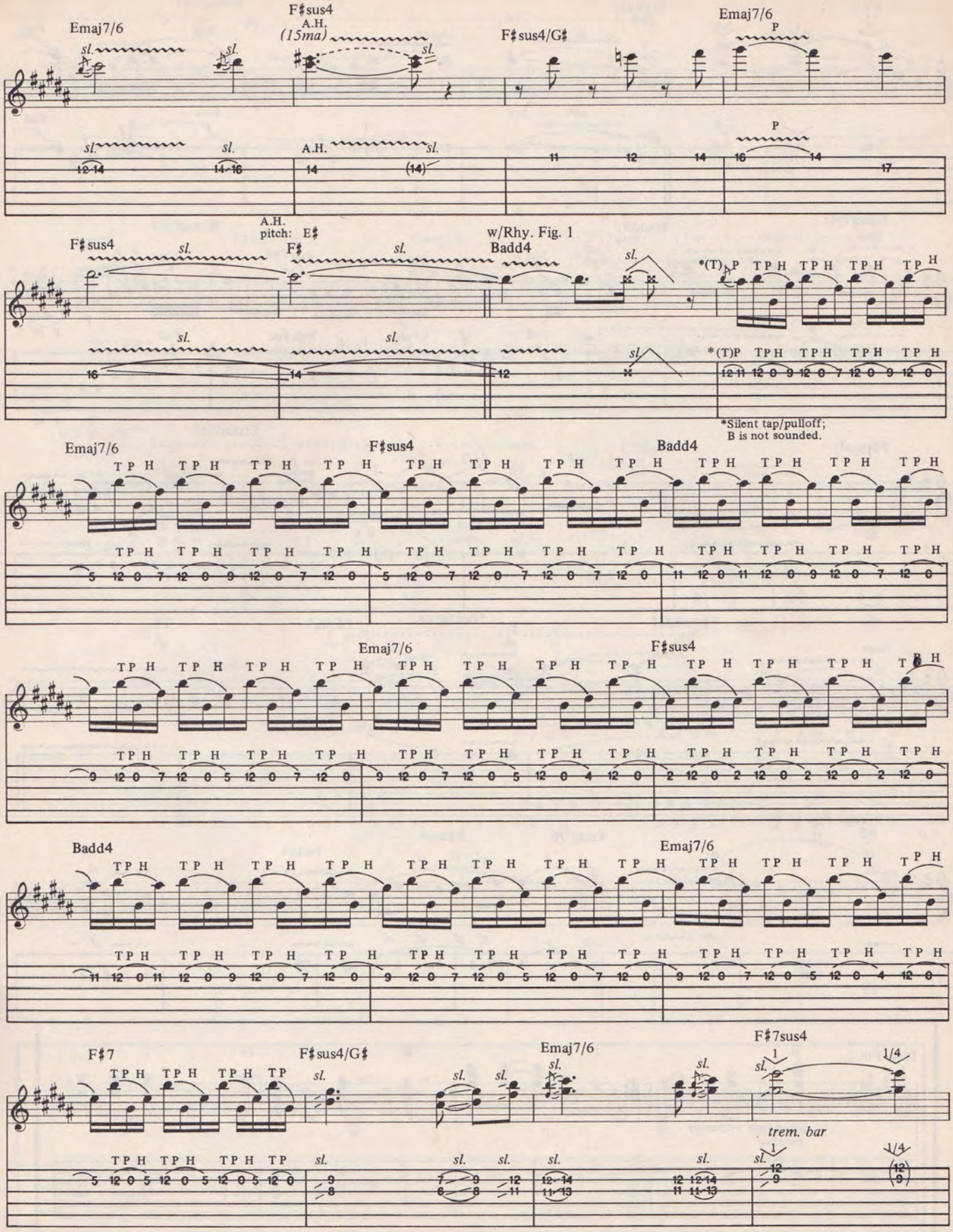
P.M. (throughout)

*Two guitars. Upstemmed part is played on "Nashville" tuned electric; fingerings shown here are for guitar in standard tuning. See Riff A for fingerings and positions used in "Nashville" tuning.

Riff A — Gtr. III ("Nashville" tuned)

let ring


Gadd9
1/2
Emadd9
1/2
F♯7sus4
mp
F♯7
sl.
w/Rhy. Fig. 1
Gtr. II
Badd4
8va
mf
Gtr. IV
Gtr. II
Emaj7/6
8va
H
F♯sus4
Badd4
loco
Emaj/6
1/2
P
F♯sus4
Badd4
slight vib.
P.M.


Emaj7/6
F♯sus4
A.H.
(15ma)
F♯sus4/G♯
Emaj7/6
A.H.
pitch: E♯
F♯
w/Rhy. Fig. 1
Badd4
*Silent tap/pulloff;
B is not sounded.
F♯7
F♯7sus4
trem. bar

w/Rhy. Fig. 1 & Rhy. Fill 1 *(both 3 times)*

F♯7 B(add9) E(maj7/6)

E(maj7/6) B(add9) E(maj7/6)

F♯(sus4) B(add9) E(maj7/6)

trem. bar3

*Pull bar up.

F♯sus4/G♯ E F♯sus4 F♯

grad. release grad. bend

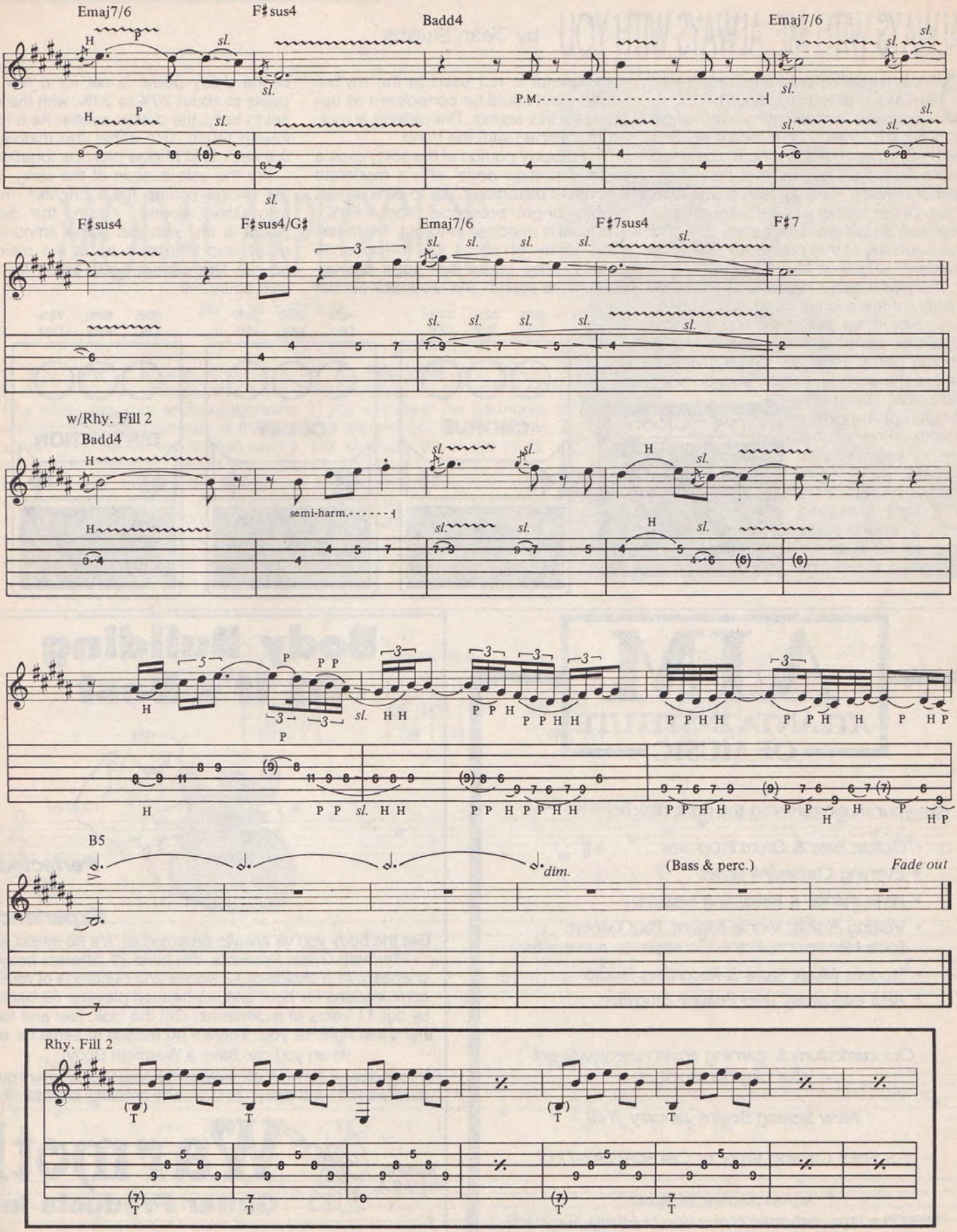
w/Rhy. Fig. 1

B5 Emaj7/6 F♯sus4 Badd4

Rhy. Fill 1 B E F♯

(clean tone w/chorus)

let ring


Emaj7/6
F♯sus4
Badd4
Emaj7/6
P.M.
F♯sus4
F♯sus4/G♯
Emaj7/6
F♯7sus4
F♯7
w/Rhy. Fill 2
Badd4
semi-harm.
B5
(Bass & perc.)
Fade out
dim.
Rhy. Fill 2

ALWAYS WITH ME, ALWAYS WITH YOU

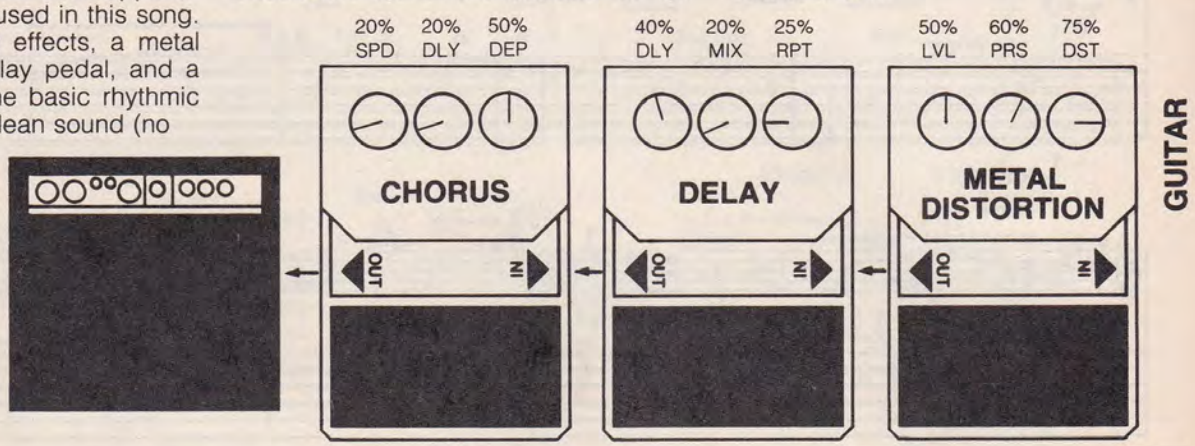
by Dean Stubbs

On this lyrical ballad from *Surfing with the Alien*, (Relativity, 88561-8193-I), Joe shows his versatility and range with his exploration of different sounds from his guitar. For this album, Joe used some Strat-type guitars that he put together himself. He also uses a Chandler Tube Driver for his essential sound and Marshall amplifiers. He makes use of a Barcus-Barry signal processor to add or "restore" presence to his sound.

The pedal setup below is an approximation of the sounds used in this song. Joe uses three pedal effects, a metal distortion pedal, a delay pedal, and a chorus pedal. First, the basic rhythmic bed of the song is a clean sound (no distortion) using the middle pickup or a combination of the neck and bridge pickups for a more mellow sound. There is a light chorusing with a short delay time set for a sharper, tighter attack. The delay pedal is not used in the rhythm section, but could be considered as optional for this sound. The picking is muted or damped with the hand.

The melody portion of the song uses a metal distortion pedal with a moderate amount of distortion (70% to 80%) and a slightly bright presence (about 60%). The level is matched in-to-out. There is a short delay of about 150 milliseconds from a delay pedal that adds a presence to the sound. The feedback control of the delay pedal is set for a few repeats at about 20% to 30%, with the mix set to keep the delays subtle. As a mellowing touch, use either the middle or the neck and bridge pickups together.

For the solo section of the song, use the bridge pickup for a brighter, more aggressive sound. Again, the delay pedal is on, with the same amount of delay and feedback as in the melody sound. The chorus pedal is off for the solo sound.



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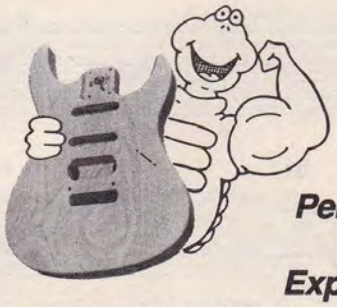

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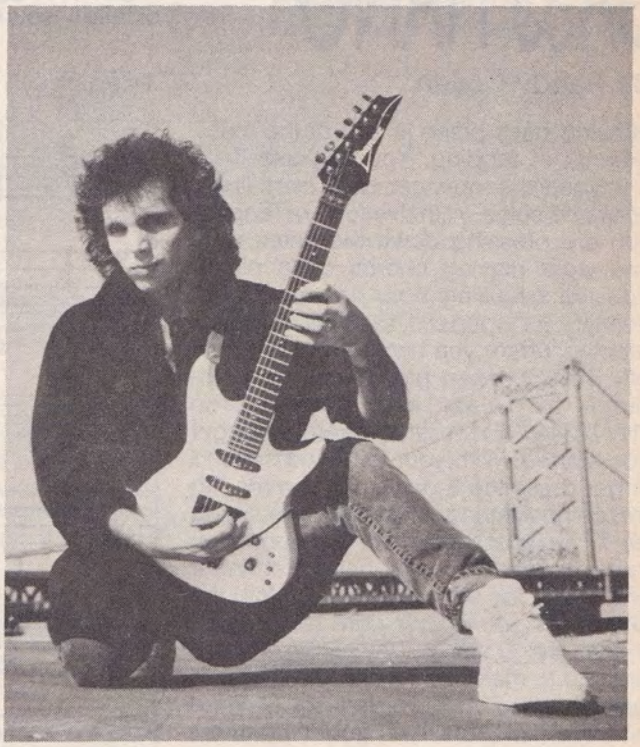
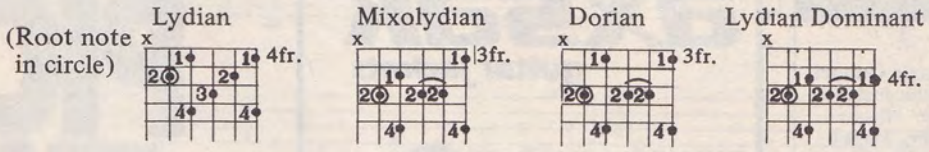
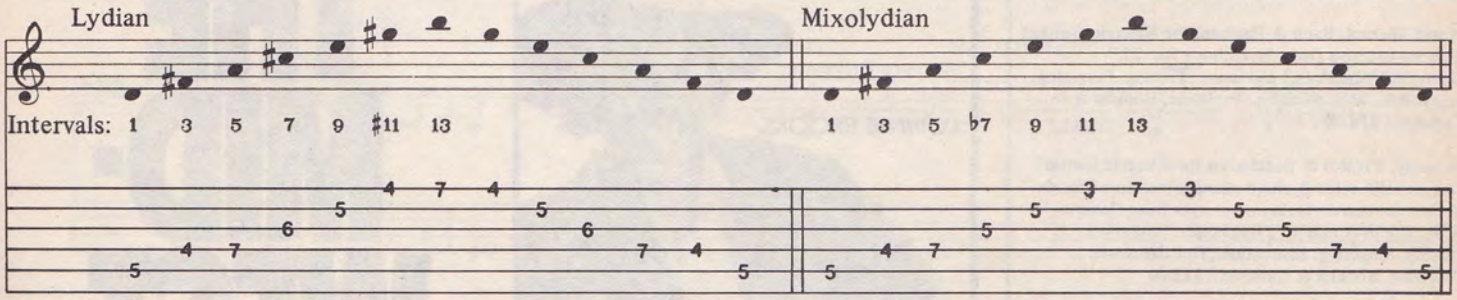
MODAL ARPEGGIOS

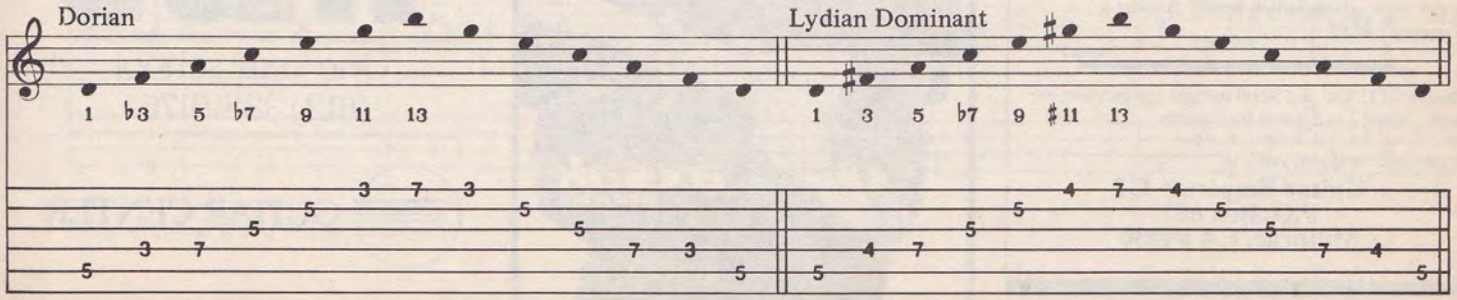
by Joe Satriani



If you take a mode and arrange its intervals like this—1,3,5,7,9,11,13—you get what I call a modal arpeggio. By arranging the scale this way and arpeggiating it, you can hear the harmonic sequence of the notes as if they were a seven note chord. Some scales give better results than others. For example, the major scale spelled out above will sound like a chord competing with its V7 chord. However, with the Lydian, Mixolydian, Dorian and Lydian dominant modes, the results are very interesting. Each note complements the others. I've written these out in D, with the root on the 5th string. But they should be learned everywhere they can be played. With a good measure of style and taste these arpeggios can be very useful and lots of fun.





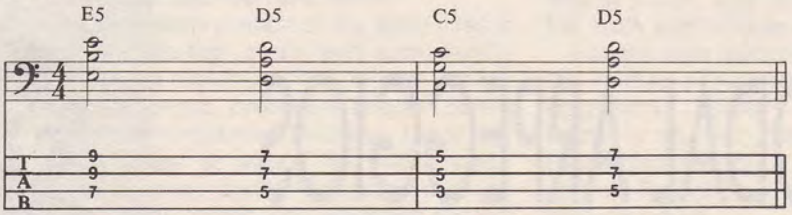


BASS PIANO

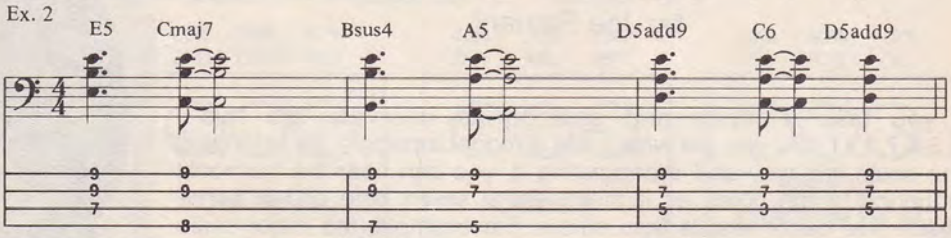
By Randy Coven

Playing bass piano is one of the many forms of tapping. You can use it for keyboard sequencer type bass lines, licks and solos. With this form of tapping you are pressing down the notes as if you were playing chords on a piano. You will be using both hands simultaneously as opposed to other forms of tapping where you hammer on and pull off. Billy Sheehan pioneered this technique in Talas, with the solo on "NV43345." Ex. 1 is an exercise to get you started. With your left hand second finger press the E down hard on the 7th fret of the A string. Make the note sound as if you just picked it, although you haven't. Take you right hand first finger and press the 9th fret D string. With the second finger of your right hand press the 9th fret G string. Play all those notes at once to make an E5 chord. Move this pattern to a D5 chord then a C5 chord and back to D until you get comfortable with it. Ex. 2 is a more advanced chord progression. On the wider stretches for the right hand use your first and third finger. Arpeggiate these exercises for a different sound. Ex. 3 is a sequencer type bass line like the one on "You Are in My System" by the System. Now experiment with your own and have some fun.

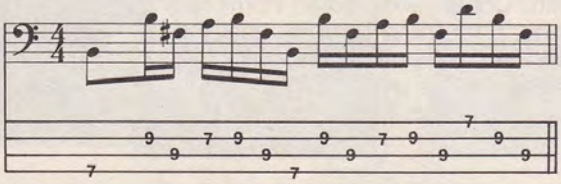
Ex. 1



Ex. 2



Ex. 3



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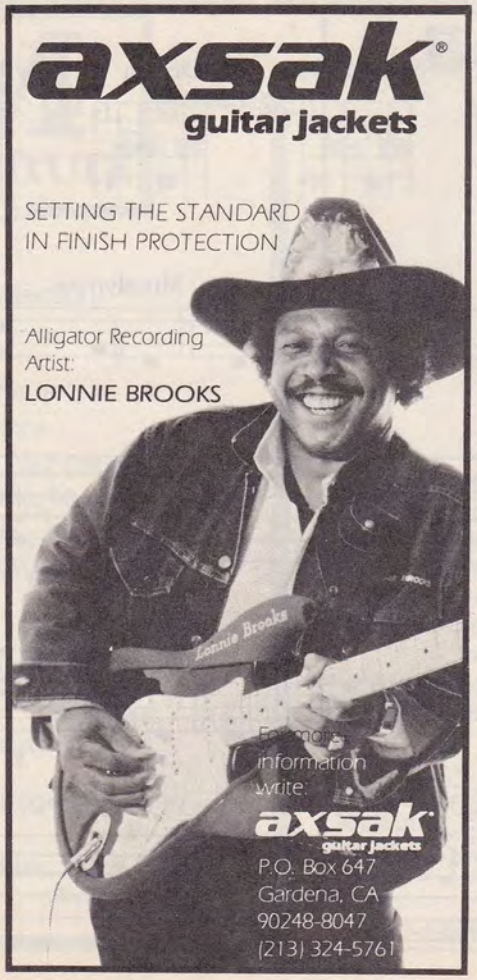

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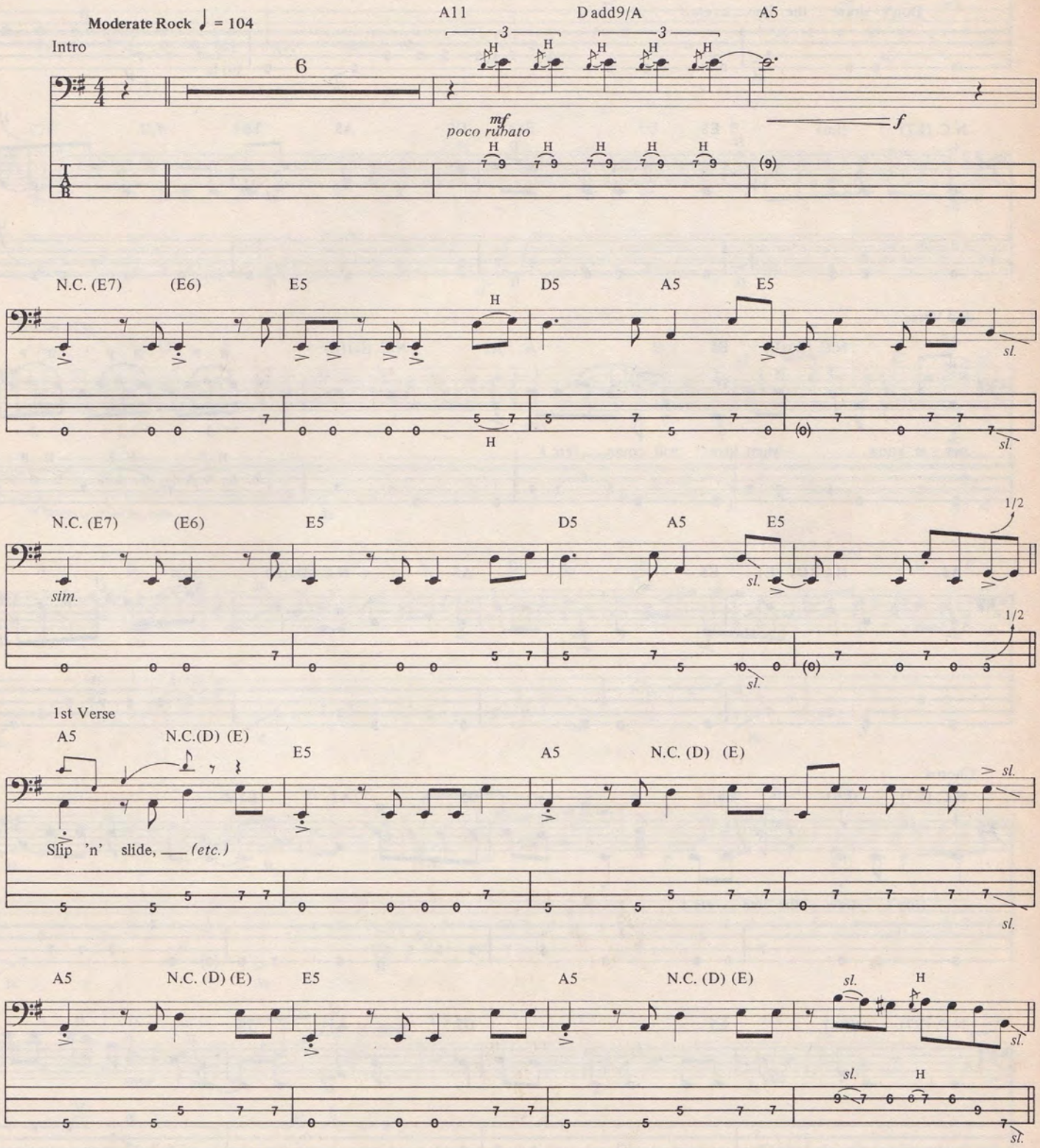
BASS LINE FOR

BLACK AND BLUE

As Recorded by Van Halen

(From the album OU812/Warner Brothers Records)

Words and Music by
Edward Van Halen, Alex Van Halen,
Sammy Hagar and Michael Anthony



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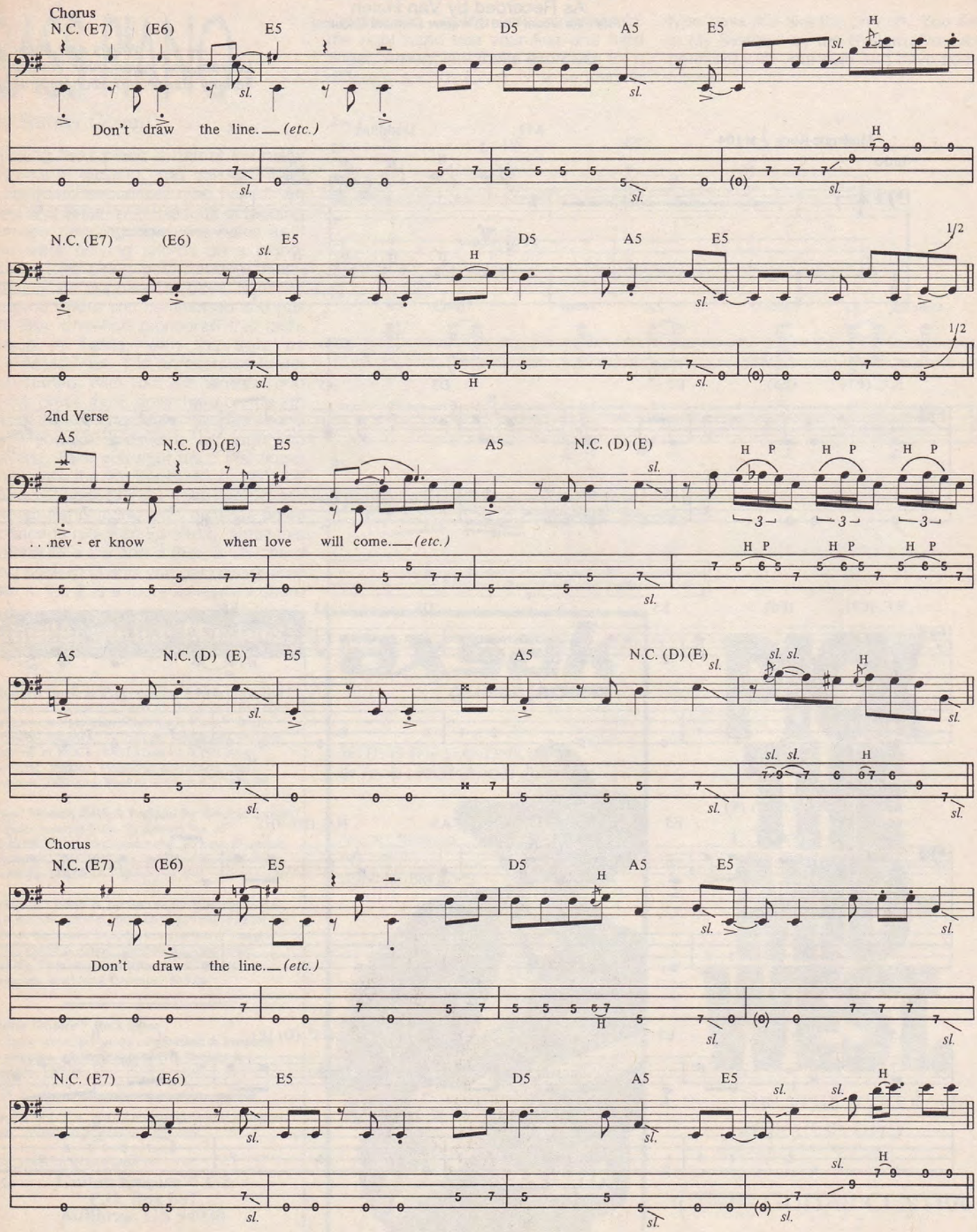

Chorus
N.C. (E7) (E6) E5 D5 A5 E5
Don't draw the line. (etc.)
N.C. (E7) (E6) E5 D5 A5 E5
2nd Verse
A5 N.C. (D) (E) E5 A5 N.C. (D) (E)
. . .nev - er know when love will come. (etc.)
A5 N.C. (D) (E) E5 A5 N.C. (D) (E)
Chorus
N.C. (E7) (E6) E5 D5 A5 E5
Don't draw the line. (etc.)
N.C. (E7) (E6) E5 D5 A5 E5

Bridge

C/E D/E E5 C/E D/E B

C/E D/E E5 C/E G5 B

Guitar solo

*A D E A D E

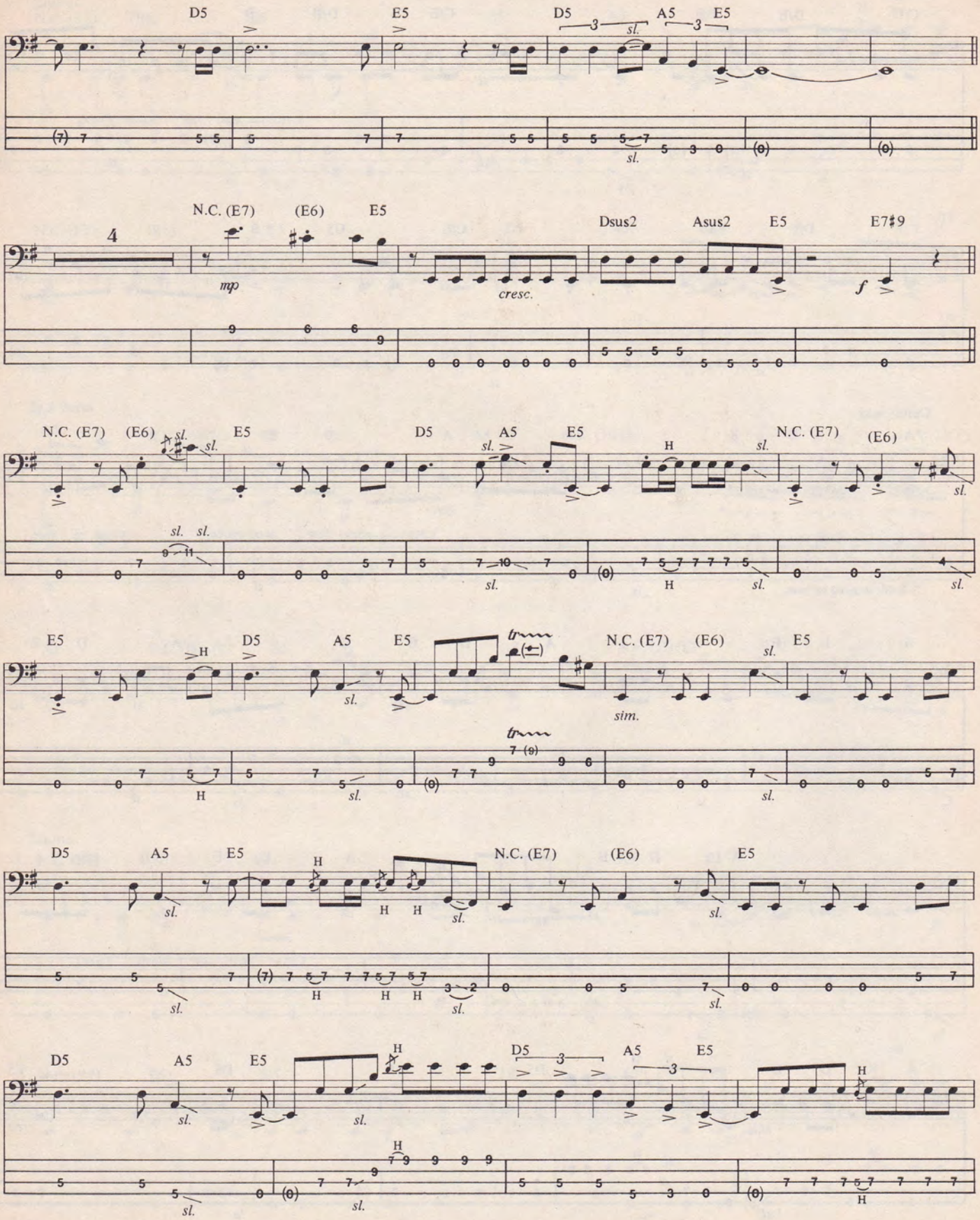
sim.

*Chords implied by bass.

A D E A D E A D E

A D E A D E

A D E H D5 E5 D5 E5


D5
E5
D5
A5
E5
N.C. (E7)
(E6)
E5
Dsus2
Asus2
E5
E7♯9
mp
cresc.
f
N.C. (E7)
(E6)
E5
D5
A5
E5
N.C. (E7)
(E6)
E5
D5
A5
E5
N.C. (E7)
(E6)
E5
sim.
D5
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E5
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D5
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E5
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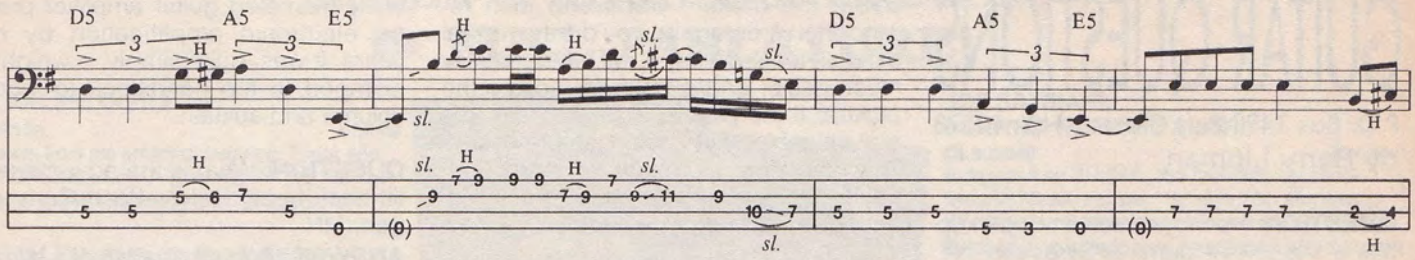
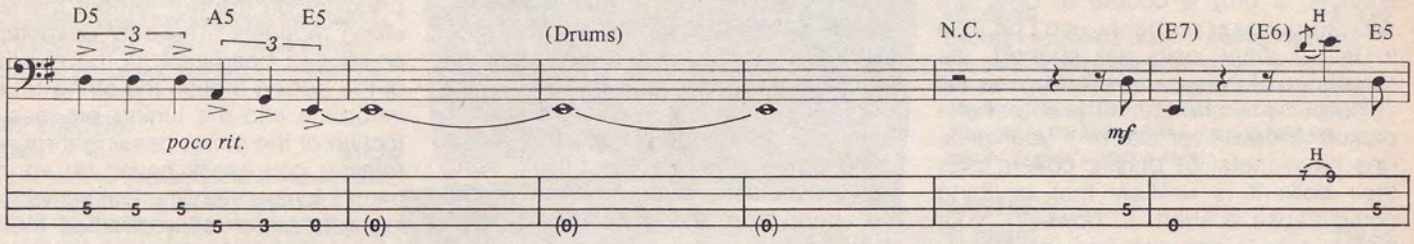
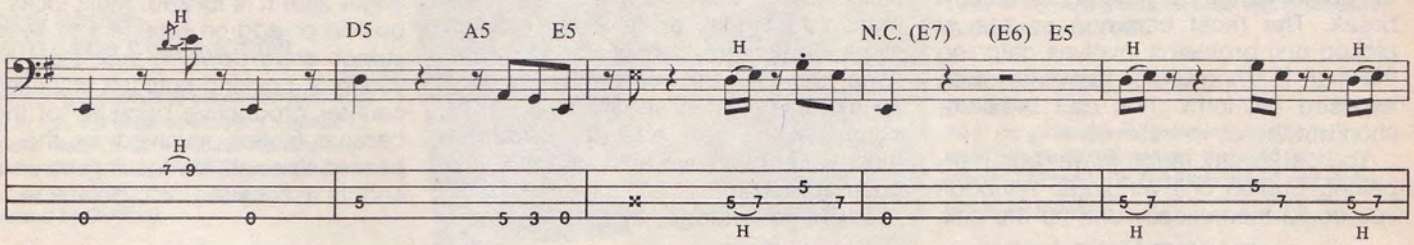
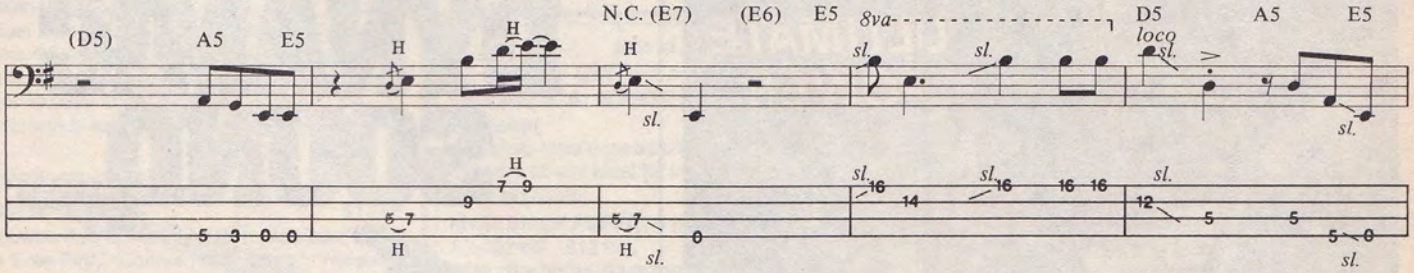
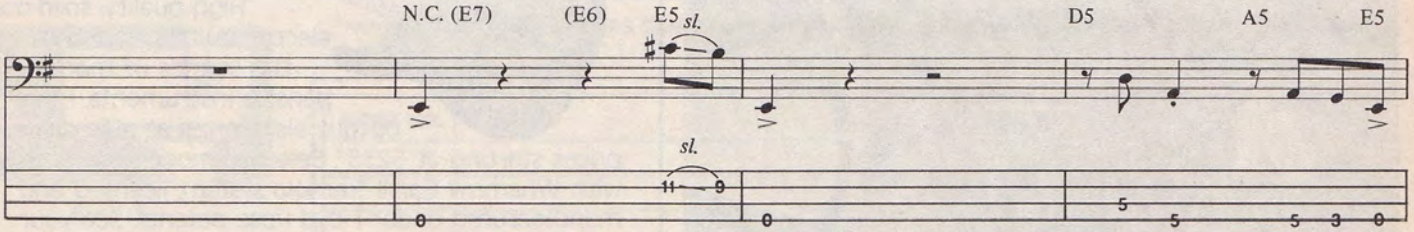
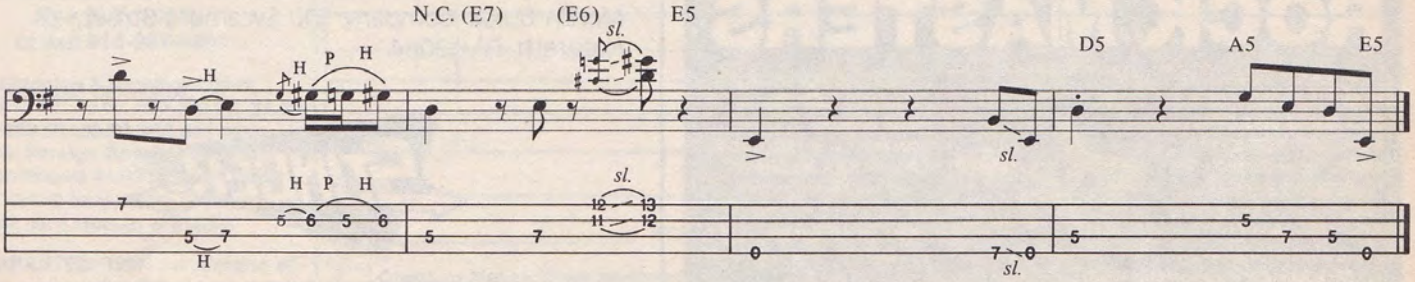

D5 A5 E5
D5 A5 E5


D5 A5 E5
poco rit.
(Drums)
N.C.
(E7) (E6) E5
mf


D5 A5 E5
N.C. (E7) (E6) E5


(D5) A5 E5
N.C. (E7) (E6) E5
8va
D5 A5 E5
loco


N.C. (E7) (E6) E5
D5 A5 E5


N.C. (E7) (E6) E5
D5 A5 E5

Send Your Guitar Questions To:

GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573
by Barry Lipman

QUESTION: How can I tell if my pickup has a short?—Al Dorninic/Syracuse, NY
ANSWER: That depends on where the short is. If only a couple of coils are shorted out, you probably won't be able to tell. If many coils are shorted, the resistance of the pickup will drop, as will its output. Any change in the output of a pickup is cause for alarm. If your pickups have metal or plastic covers over their coils it is unlikely that anything could cause a short. If, however, your pickup's coils are exposed, practically anything that touches the fine wires of the coil windings can cause a short or a break. The most common source of pickup coil problems involves catching the high E string under the edge of an exposed coil-form. This can break or short out the coil wires.

You can pretty much forget about repairing broken coil windings. Although you could theoretically unwind the coil, solder the broken wraps and then rewind the wires again, you'd have a real difficult time pulling it off. It is usually much easier and simpler to replace the pickup. If the pickup is particularly rare and valuable, you could get it rewound. This can cost as much or more than buying a readily available mass-produced replacement pickup.

QUESTION: Why does my guitar get louder when I touch it to my wooden desk?—Chris Pacewicz/Needham, MA
ANSWER: Your guitar gets louder for two reasons whenever its headstock touches practically any solid object. First, the headstock transmits some string-vibration to the object itself, using it as an additional soundboard. Second, the sound from the guitar's body gets louder because the headstock's effective mass is increased. Contact with any solid object effectively increases the mass and rigidity of the guitar's headstock. The strings cannot transfer vibrational energy to the headstock as easily, so more energy is spent vibrating the soundboard. The added headstock mass and rigidity will also increase your guitar's sustain.

To my knowledge, the first commercially marketed guitar amplifier preceded electronic amplification by many years. It was, quite simply, a weight one clamped to the headstock to increase volume and sustain.

QUESTION: What is the advantage of a tilt-back headstock?—Scott Carlson/Eagan, MN
ANSWER: Angled headstocks allow the strings to develop adequate downwards pressure on the nut without the use of string retainers. The only advantage of an angled headstock is the elimination of the added friction the string-retainers introduce into the tuning process. This friction of the string passing through the retainer can wreak havoc on an instrument's tuning stability. Guitars with locking nuts aren't really affected much by head angle because the nut lock eliminates the effect of any angle or lack of angle after it is locked. Most locks have built in or add-on retainers to keep the strings snug down in their slots before you lock. Locking nuts left unlocked are counter productive because of the excessive friction involved as the string passes through the locking mechanism and its associated hold-downs.

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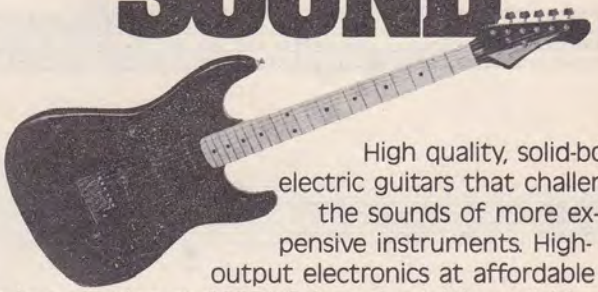

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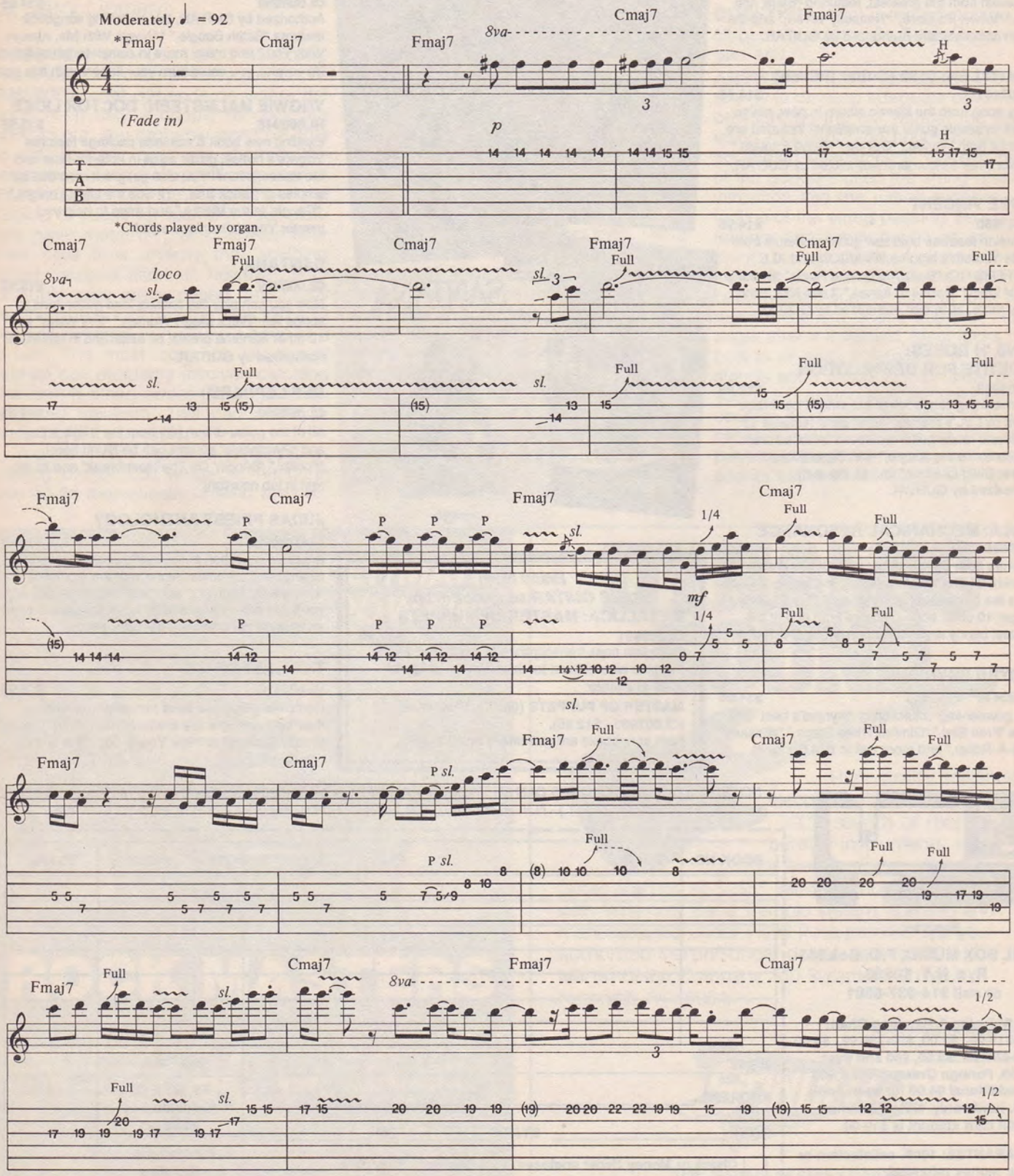
Tablature Explanation page 24

SONG OF THE WIND

As Recorded by Santana
(From the album CARAVANSERAI/Columbia Records)

Music by Carlos Santana, Gregg Rollie and Neal Schon



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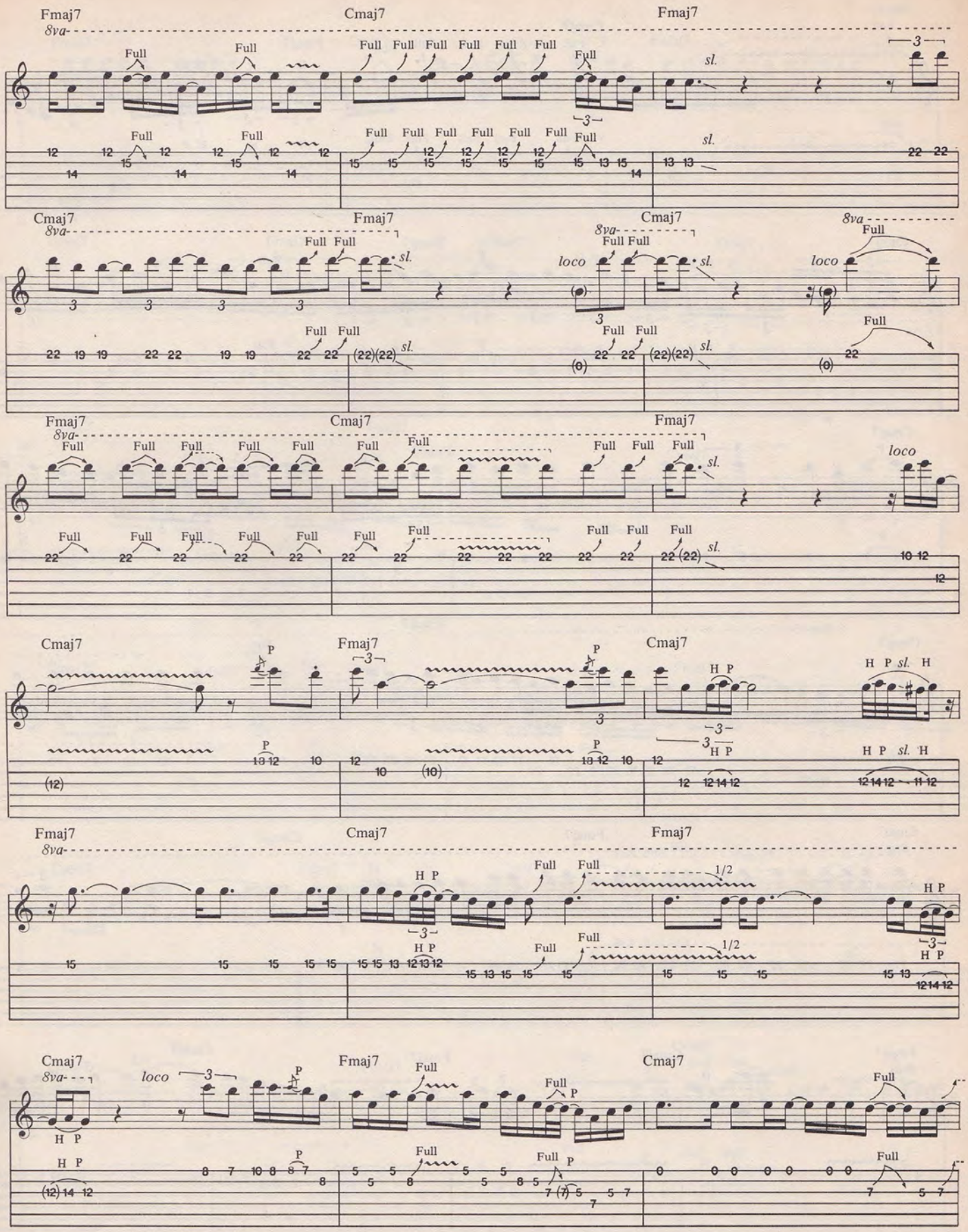
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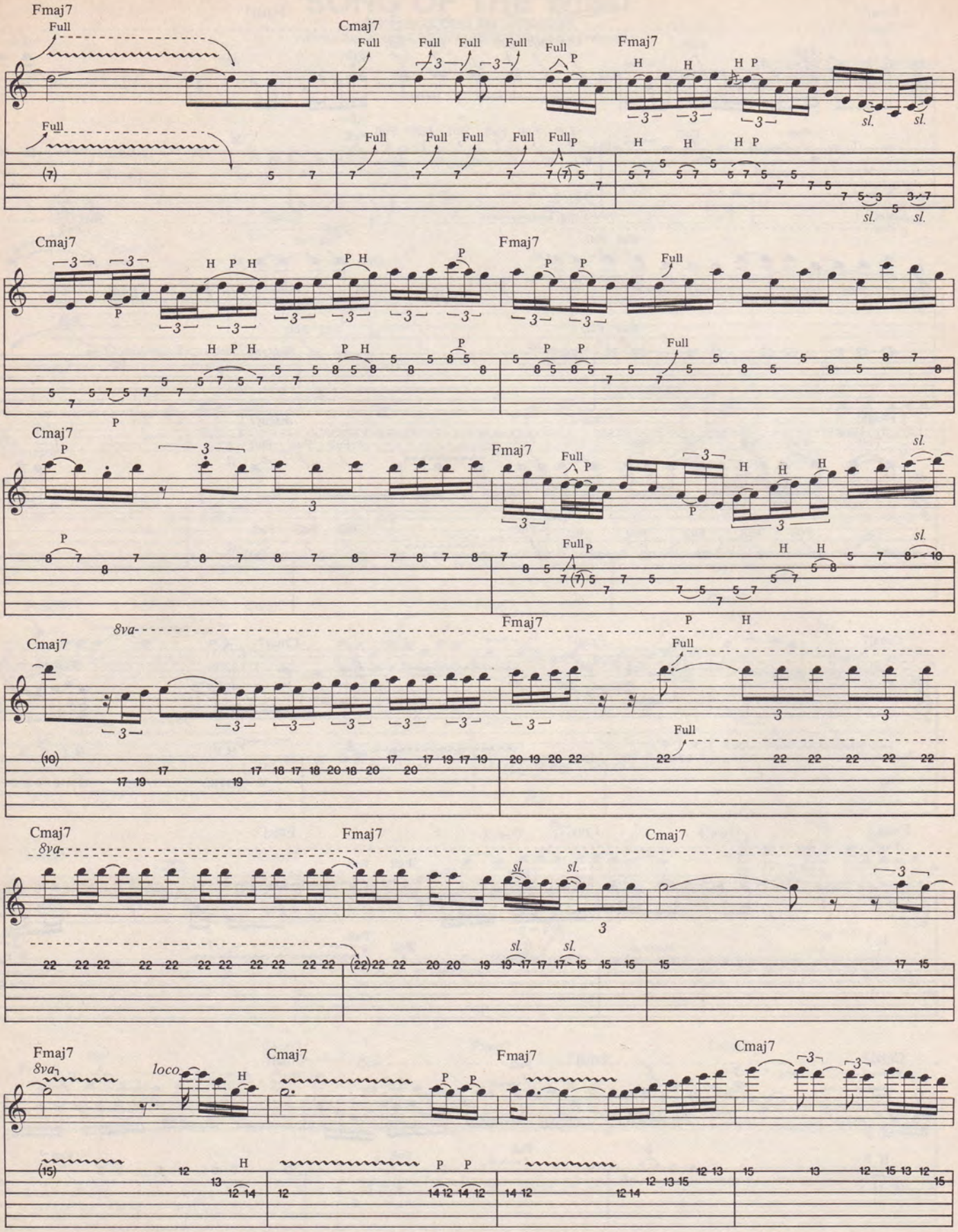
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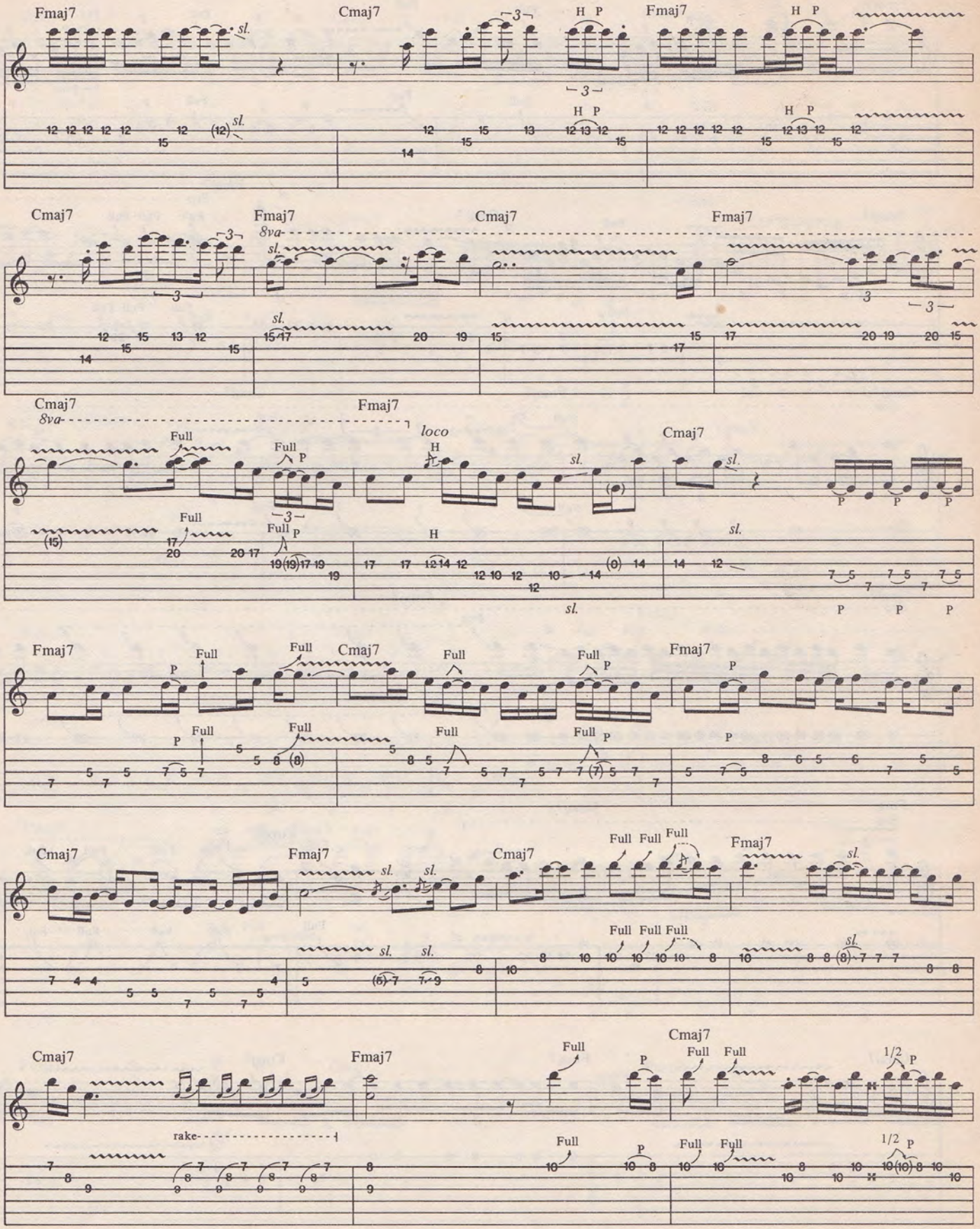
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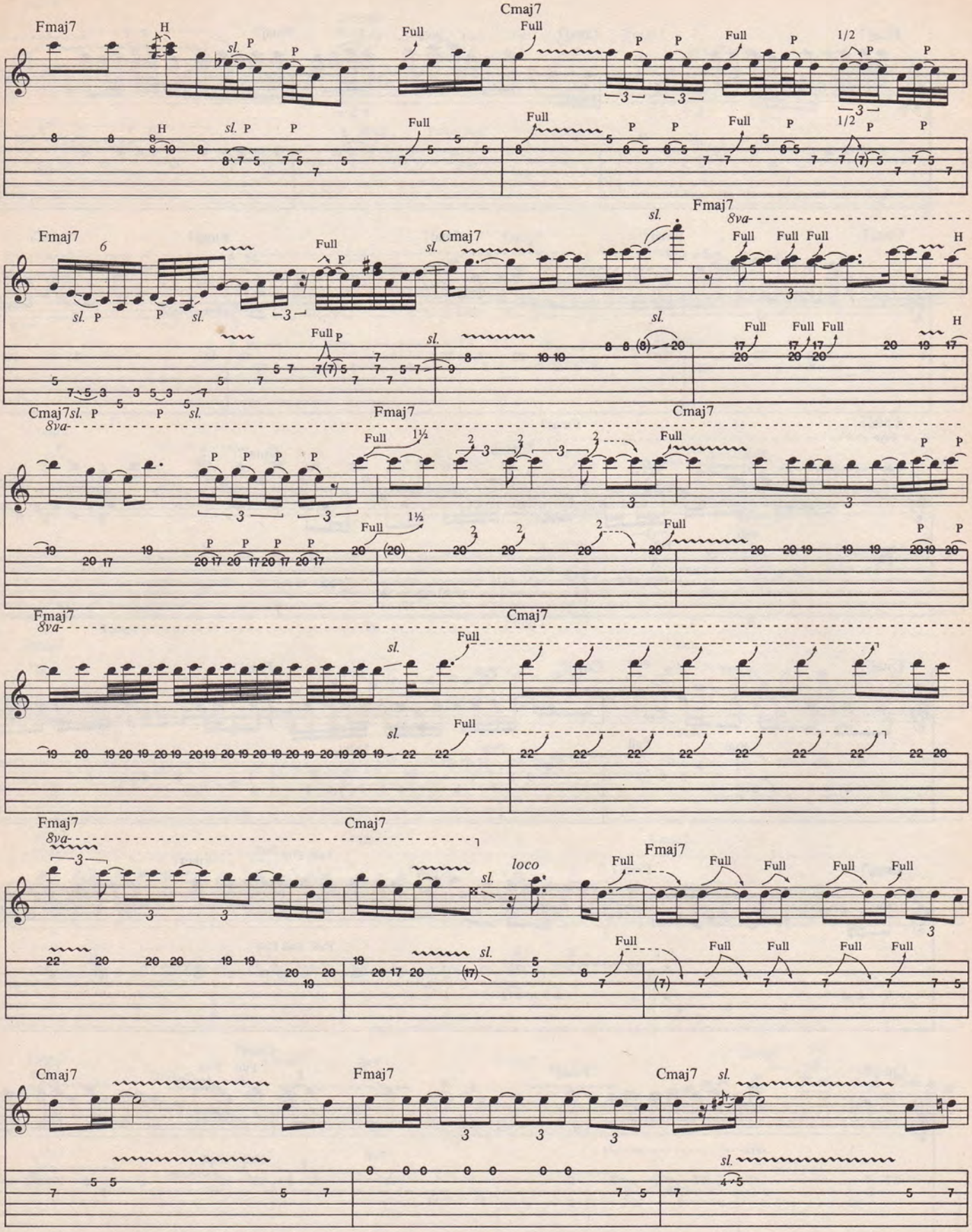
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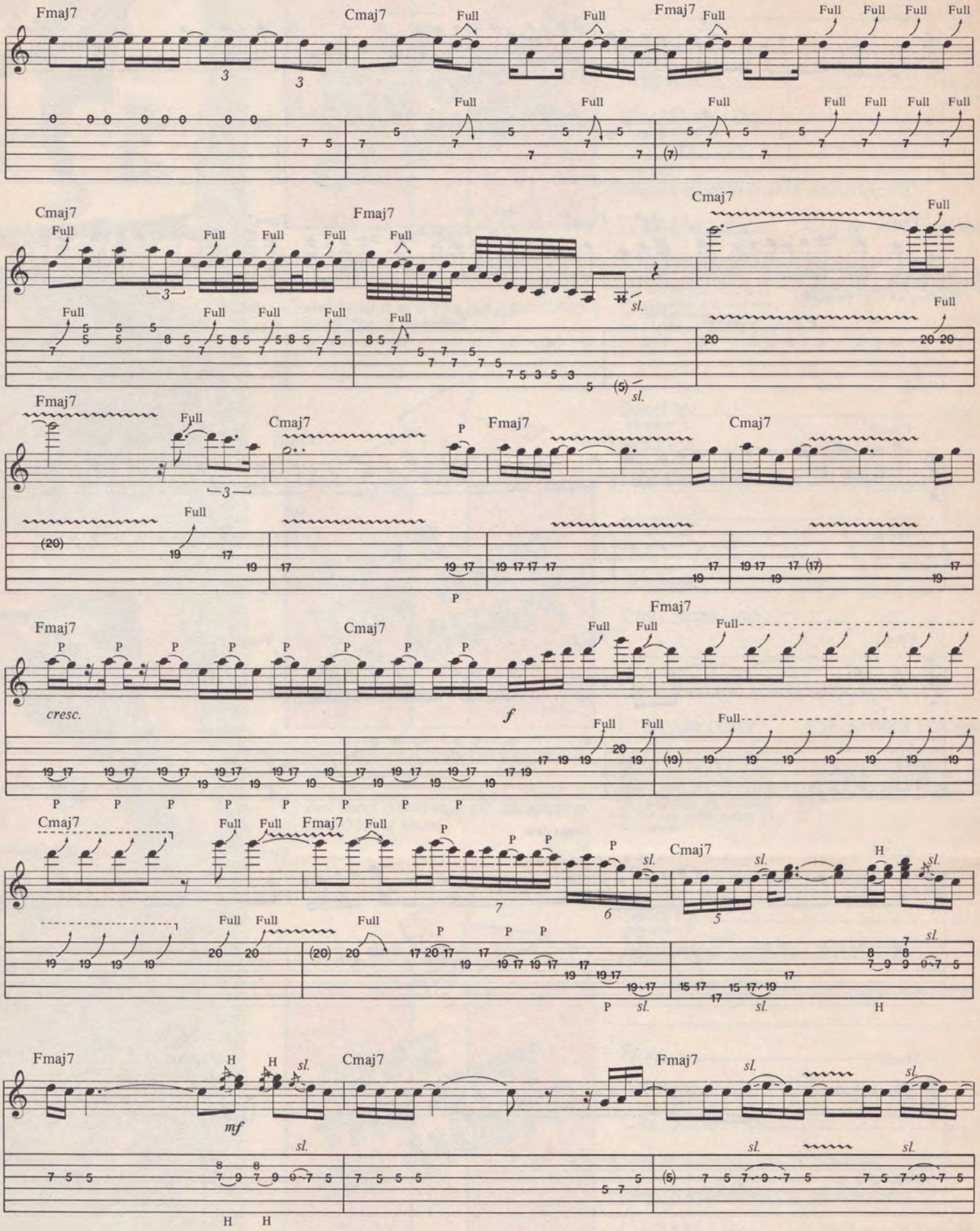
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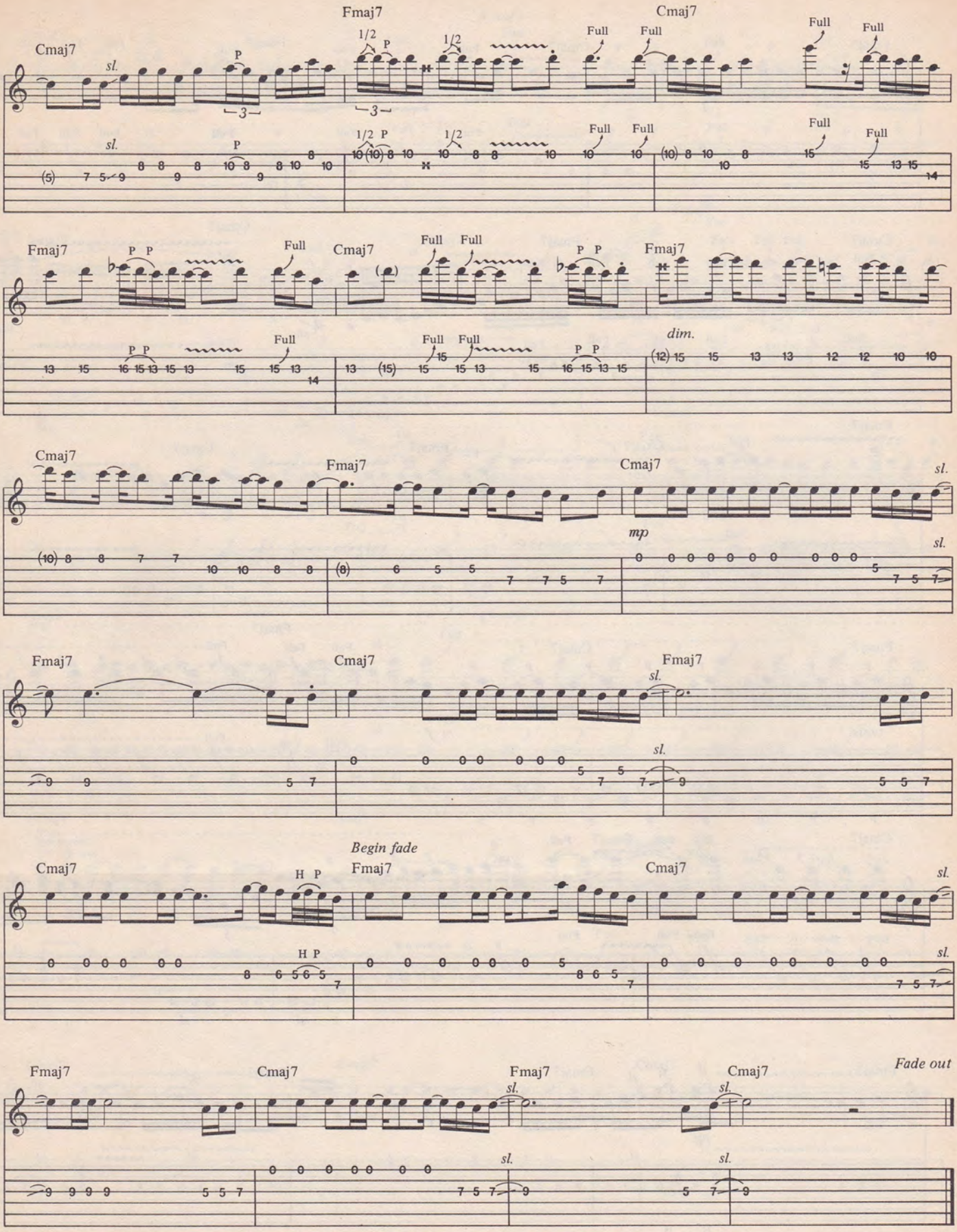
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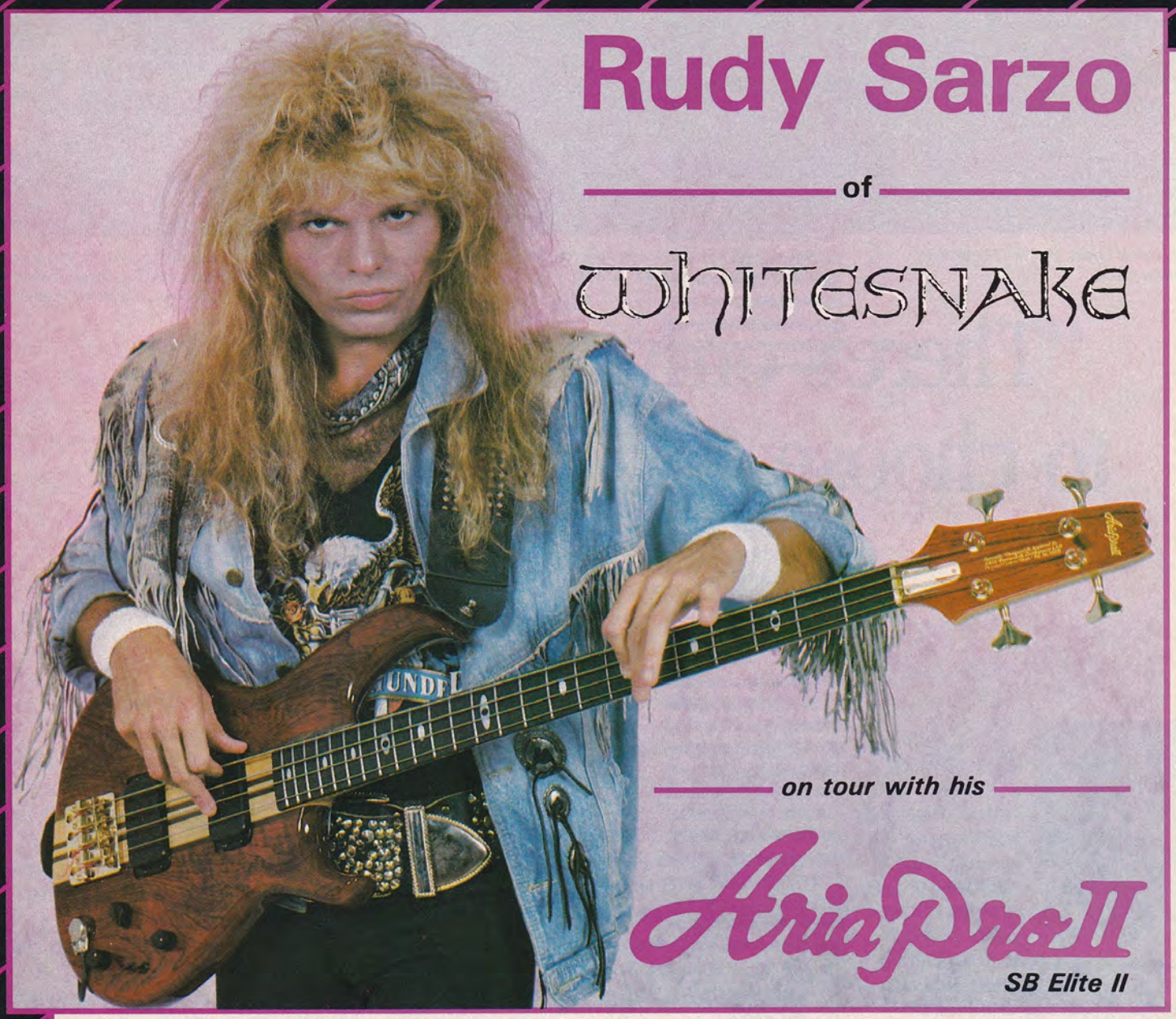

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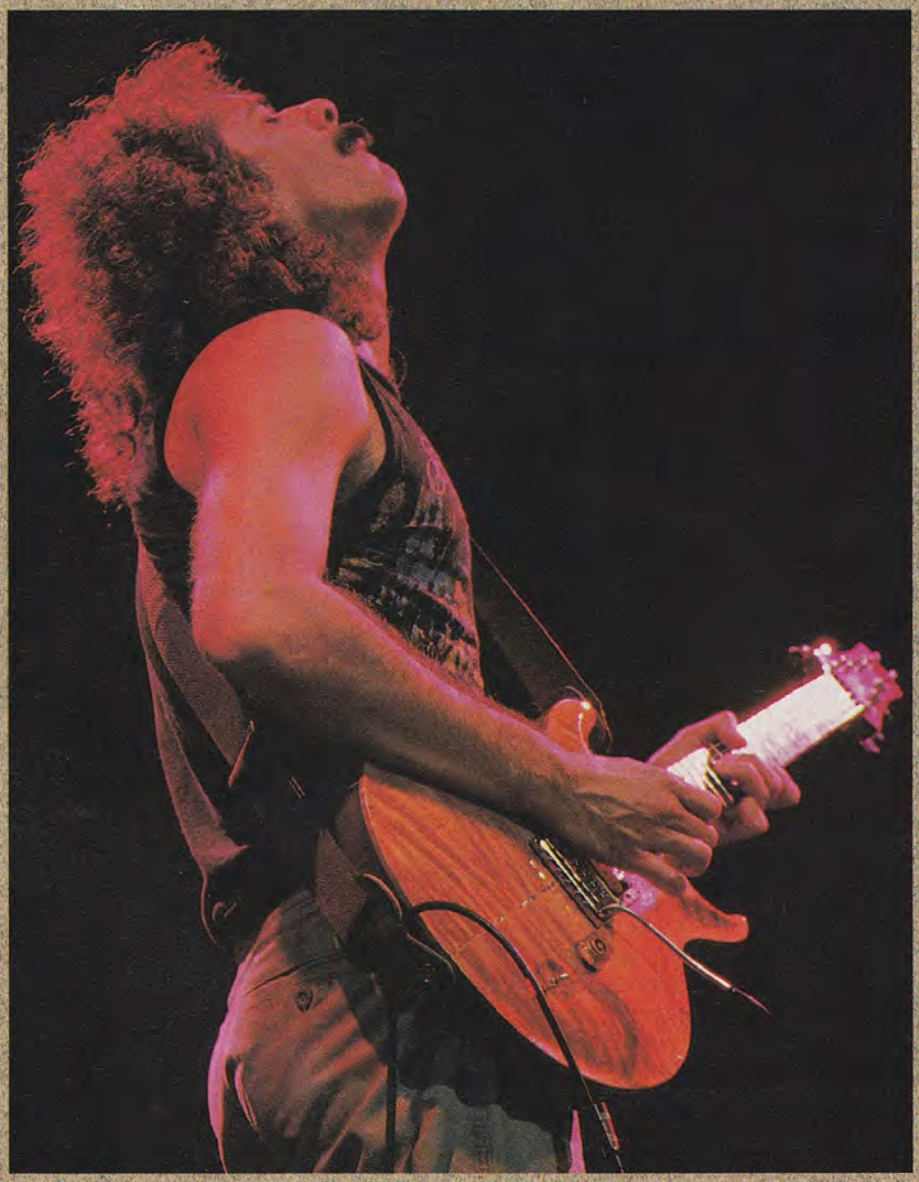


Beyond Chops

By John Stix

Carlos Santana has big plans. Fresh from a tour with saxophonist Wayne Shorter, which he calls "The best thing I have done in my life," he is already looking ahead to next year. "We're working to go to China, Africa and Russia next year with Miles Davis, Milton Nascimento, Falif Keita, Wayne Shorter, and Herbie Hancock," exclaims the 41-year-old guitarist. "I just want to get wet and get everybody wet." Before he dives into this next pool of musical inspiration, he'll have to swim awhile with the impact of *Viva*, a three record retrospective of his 20 year career. Interestingly, he does not liken it to Clapton's *Crossroads* or Dylan's *Biograph*. "It's too vast to be able to do that. I would have to play one bar from each album. That's too crazy. I can only do what my heart tells me. I know there's beautiful things missing. So this is vol. 1. I'm looking forward to doing this for a while."

So what was the criteria for the songs on the *Viva Santana* album?

The best thing that I like to do is create an atmosphere where every musician and every song gets off and nobody is short changed. We try to get the best performance from the musician and also from the engineer. What I try to do is go for the groove, catch that thing where it doesn't matter who's playing, it's just happening. The spirit, the groove, the atmosphere, the mood is what I was going for more than anything.

Was this Lp intended to show your growth over a 20 year period?

It's not so much growth. I believe that a five-year-old feels the same thing as Miles Davis or Albert Einstein. The only difference is that Miles and Einstein have ears to learn how to articulate. I believe you are born with the whole. You are born from everything, so you embody everything. It's just learning how to articulate it. Over the years you do see different articulation. That's really what it is. When I look at all my music from the beginning to right now, I always like to have an intensity. It's like keeping the water always boiling. Even when you play a soft ballad where you don't have to blast people, it still has to be burning with that intensity. I view the intensity as a matter of being in tune or being in time. I'm learning that different tempos put the song in different moods. I heard this live version of Miles doing "Time After Time" and that's the most relaxed I have heard anybody do anything and it sounds incredible. The water is still boiling with passion and emotion. A lot of people feel when you play soft you have to play half-hearted. You should never play anything half-hearted

Have there been different times in your career when you felt more inspired?

I always feel inspired. It's just in the last two years that I feel more crystal clear as far as where to go with my direction, instead of ordaining so much authority to people who don't know what the hell I'm about, like producers. I have command of my destiny. I have a personal relationship with the spirit because I feel it's important to keep yourself inspired. Inspiration is what gets you beyond the chops. Chops are just like bottles, but the juice is what's happening. A lot of times you can do without the bottles. Give me the juice.

People love *Abraxas*. Was that any better than any other record?

It was easiest to do. We just played, like on *Blues for Salvador*. We didn't have to listen to Clive Davis or anybody like that. To this day I have yet to pick up a Billboard magazine. I never read that stuff. I'm a street musician. The only devotion that I have is to keep an ardent feeling. Keep that water boiling so that whether I play with Los Lobos or Ry Cooder or McCoy Tyner, I can have that intensity, yearning and passion. Otherwise, it's just lip service, no matter how good you know how to read or play.

Gary Gershoff / Retna Ltd.

A lot of people write intro, verse, chorus, bridge. I don't want to write like that. I just want to put my finger on the guitar and become like an antenna. Whatever is happening out there in the imaginative world I want to bring it forward.

On *Viva* you have a beautifully relaxed live version of "Black Magic Woman" which is better than the original.

It was the energy. It was a special night in Montreal, Canada. I was going to scratch it and then I was driving across the Golden Gate Bridge and I heard it and said, 'Man, everything was recorded perfectly and everybody is playing it like it's the last day of the gig and we're going home.' That's the best thing about a musician. We're trying to be like photographers taking a picture of the spirit. You know the spirit doesn't have a form. It's like clouds. So that's kind of what it is, taking solos and all of it. It's how well you take a picture of the indescribable.

How well could you have articulated this photography concept back in the late 60s? Was it as clear to you back then as it is now?

No, I was a mess. I couldn't speak English. I couldn't really articulate. It was just like a child who expresses himself by grunting and moaning. By reading so much and hanging around people like McCoy and John McLaughlin, Herbie Hancock, Miles and Wayne (Shorter), I have learned to articulate not only music, but life, emotion.

Is there a recording that shows off that new articulation? Could it have been *Caravanseri*?

Caravanseri. That's when we knew we could swim in an ocean and not drown after swimming in a pool. Water is like consciousness. It's like a swimming pool. Then there's a pond and then there's the ocean. A lot of great guitar players are afraid to play with Tony Williams. The proof is that very few people call him. I see that Eddie Van Halen and Tony Williams would have a ball. It's just a matter of picking out vision and direction for them so they feel comfortable and can dig deep and come up with the stuff. Composition and trusting and respect can get you really far.

Side one on *Viva* was the latin or percussive side.

You're right. In the beginning I didn't play as much guitar. I shared the space with the congas a lot more. The way we heard "Jingo" and "Soul Sacrifice" was more rhythm oriented than melody or guitar oriented.

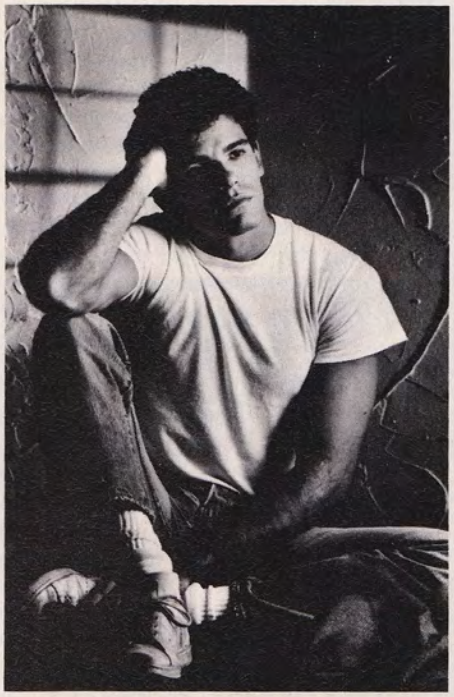
"Ballin" was the most like B.B. King you've ever sounded.

We were still playing at the Arc and not even places like the Fillmore or the Avalon. We weren't even booked with the big guys. As you can tell, there's a lot of Booker T. in there, and the Rascals. That's what we were listening to at the time. B.B. is always gracious to me. He gave me one of the highest compliments I ever got. He said, 'Santana, you don't only have a great sound; you have a grand sound.' That for me was it. I'm very grateful. We all need positive encouragement.

Side two features live or unreleased tracks. "Just Let the Music Speak" sounded like Buddy Miles.

That came from a Miles Davis riff. It was on a cassette that somebody gave me in Japan around 1983. I heard this riff Miles played in between songs on a keyboard. When I saw Miles in San Francisco I went to his hotel and played him the cassette. He said, 'What's that?' I said 'It's you. Would you mind if I help myself and make a song out of that?' He said no problem. We called it "Just Let the Music Speak" because Miles says that a lot. We added words in the studio and that was it. It was supposed to go on the *Blues for Salvador* album. He gave me another one I have yet to record.

What a difference a year makes.



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"Super Boogie" is nice because you left the warts on.

That was the day after Live Aid. At Live Aid I didn't get off like I wanted to. Pat Metheny was there and I hope he got off. It was weird. 15 minutes wasn't enough. I didn't want to be a hog, but I wish they wouldn't give me five minutes to get in, five minutes to come up with it and five minutes to get out. This concert was the very next day, in a very funky place, kind of like a club. So I got a chance to unload from the day before.

"Song of the Wind" is one of your most lyrical solos. When you played it for *Caravanseri* was it written out?

It's a solo. Neal (Schon) and I came in and asked everybody to make a sofa. Neal and I just climbed on top of each other. We leapfrogged. We're both intertwining a lot. On this live one it's also Neal and I and it's the only time we played it other than in that studio.

Side two's last three songs are just little bits you liked?

There's a lot of moments like that. People don't have to hear my story all the time through the guitar. I have oneness with Armando's story or Chipito's story. "The Paris Finale," with Chester (Thompson) and Gregg (Walker) was just church. People didn't care who it was. It could have been Prince or Bill Haley and the Comets doing "Rock Around the Clock." When the spirit of the music is happening, man, I move out of the way. I don't have to play guitar from the beginning to the end.

Side three has a different "Aquamarine." That's been a favorite song of yours in the past. Do you like this version as much?

In a different way. What happened in the studio is the first time. The second time it's hard to get into that same frame of consciousness or mind. It's like trying to play "Song of the Wind" right now. To play it the best, Neal and I would have to party all night and then hit it around three or four in the morning, when everybody is gone. In other words, you have to be tricky with yourself. You have to create an atmosphere and chemistry and emotion. You have to create an atmosphere for yourself. If you look at a three-year-old child, after a while when they're alone, they start running around in circles until they are dizzy and then they stop and giggle. They don't want to go out and get a beer or a smoke, but they want to know how to get high. It's the same thing with music. You have to learn how to get yourself high. You have to drink from your own well.

"She's Not There" is the best cover you've done. It combines a vocal song which also lets the guitar and percussion burn.

There's a lot of elements in there. You know the chase scene in *Help*, where they have that kind of James Bond music? Some of that stuff is in the intro. There's all kinds of things that you grow up listening to that after a while come out. The concept for the breaks in the song, where it stops and something hits, came from Cal Tjader's *Several Shades of Jade*. It's an album that Lalo Shifrin conducted. For people who like guitar and rock 'n' roll and Wes Montgomery and Van Halen, it's important to listen to albums like this because if you use the guitar the way Lalo Shifrin used color that's what Jimi wanted to do. That's where Gil Evans wanted to go with Jimi. That album and *Sergeant Pepper* came out at the same time. I carried albums under my shoulder at that time because we didn't have cassettes. I carried those albums to school and after school whoever had a phonograph I'd be at their house playing that stuff. Traffic's John Barlycorn did those stops too. If anybody copied, Traffic copied Cal Tjader and I copied both. Bill Graham kept chasing me, saying I should do "She's Not There." I said, oh man I don't want to do that song. One day I heard that opening bass line and then I heard the song. If I hadn't heard that bass line I wouldn't have done it.

What do you remember about playing Woodstock?

It was the culmination of a lot of people's aspirations. It was like when you

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see those Frankenstein movies and they've got two poles, negative and positive, and you are right in between them and they turn it up. Jimi Hendrix called it Axis. You are between two Axis and you are plugged into Alpha and Omega at the same time. It was pretty scary. Very few people have the guts to go out there and hit it like that. Let's face it, in New York if they don't like you you can become a vegetable grocer really quickly. They'll throw tomatoes at you. As we went along it got better and better. We hit it with "Soul Sacrifice." It took me longer than probably anybody else in the band to get acclimated to the whole energy. Especially when I was peaking. At the beginning I was off center, but I could gradually see all the songs that we did landing by the last half hour. Things got together physically for me. It was like being a psychedelic ameoba for a while.

How soon after Woodstock did you feel the impact of your performance there?

It didn't hit till we saw the movie. I'm the kind of person who always likes to look at the rose. Some people like to look at the thorns. I remember a lot of beautiful things about it. But it didn't hit me until I saw the movie that we kicked some butt at whatever level we were. We weren't Ornette Coleman or John Coltrane, but we tore it up for what we were and what we had.

The depth of emotion you convey as guitarist is much more clear than a lot of the lyrics that you write. Sometimes they are too preachy and blatant to get your point across.

I'm still learning the art of communicating universally through English or Spanish. With the guitar it's easy to say I love you. I don't have to know reasons. I accept you. By me being preachy I have to turn it around and say if you believe in the truth why do you live a lie? That sounds preachy. Maybe someday I can word it or phrse it or rhyme it or put it in such a way that people will say it's not preachy at all. The guy is just putting a self mirror on me so I can see myself for who I am. That's why with *Blues for Salvador* I was just happy to play my guitar and I said it and people got the message. Sometimes some people don't truly get the message, particularly people who are like camels eating the same thorns. Camels do that. If you tie them up away from thorn bushes they will untie themselves and again and again eat thorn bushes until they bleed from the mouth. So, with lyrics, they have to untie me and everybody else who has ears and put us somewhere where we don't keep making the same mistakes. That's why a lot of times I agree with you. There's got to be a better way , but at the time that's all I got.

What's been your relationship with the instrument over the years. *Zebop* was filled with guitar. *Festival* wasn't.

That has to do with the songs. I'm trying to round myself as a person who brings great music from the chart or from myself or from the producer. A lot of times it wasn't as important for me to play as much as it was important for me to hear more. *Blues for Salvador* was a perfect example of what Bob Dylan said: "Bringing it all back home." The compositions don't matter. A lot of people write intro, verse, chorus, bridge. I don't want to write like that. I just want to put my finger on the guitar and become like an antenna. Whatever is happening out there in the imaginative world I want to bring it forward. That's what I'm looking for all the time. When I pick up the guitar I swear I feel like a three-year-old. It feels new every time.

Does the guitar help to be an antenna? Do you need the Paul Reed Smith?

It can be anything. It can be a Kent, a Supro, a Sears and Roebuck. It doesn't matter as long as the sucker stays in tune.

But the PRS is still your main guitar?

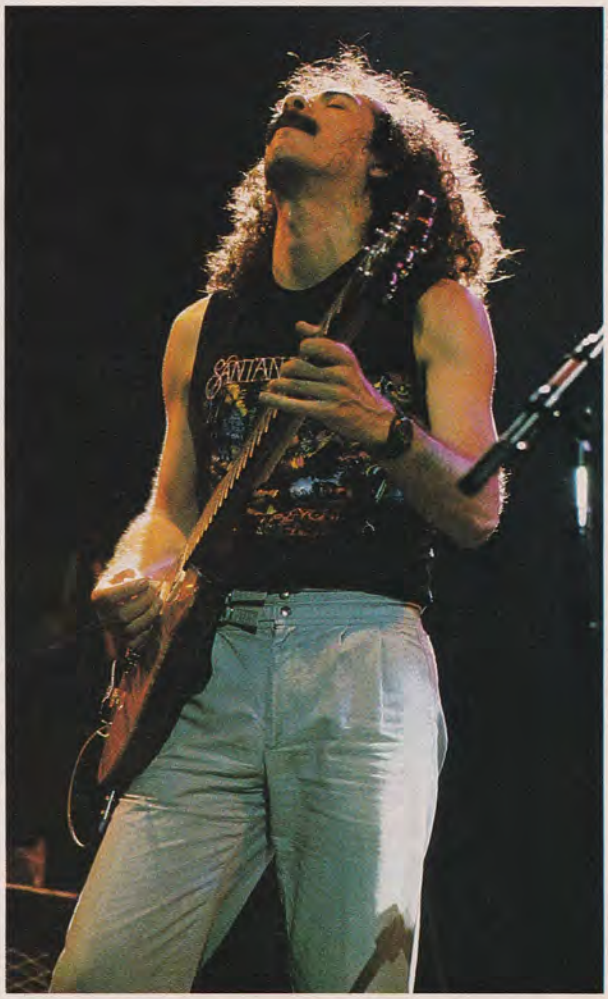
Yes, because it sounds like Wayne and John Coltrane and Sonny Rollins when they hit the low notes. It's the tenor voice. It's got extra lower resonance on the lowers without distorting. It hums low instead of blurring. So I like that.

Are you still using the Boogie Mark II's?

I'm using the ones I got before '75. It was originally the sound of a beefed up Twin. We have an agreement now that Randy and I will work on going back to just bringing that principle of beefing up a Twin.

As a blues guitarist you've never done a straight 12 bar.

The timing hasn't been right. The time would have been the best when I did *Havana Moon*, with the Fabulous Thunderbirds, because they play a lot of that. At the same time I'm always trying to take it forward. Once I hear Miles doing Lightning Hopkins it's very hard for me to stay there. Then I feel like I'm wearing my outdated high school shoes or clothes. Not that it is, but to me it feels like that. I have to go for what feels new today. I can walk down the street and say, this is still the blues. When I go to Brazil or Greece and Italy I see there's blues from all kinds of ways. Opera singers have their own blues. I respect so much where Albert King and B. B. and Otis Rush are coming from. They got it. Let them have that space. I try to bring it to another form of expression, to bring that which I love from them and T-Bone into a McCoy Tyner kind of direction blues. That's what I'm looking for.



Dave Plastik

When you blow a lot live does it all make sense every step of the way?

It all makes sense every step of the way. One thing that people love about concerts, whether they've come to see the Grateful Dead or Ornette Coleman, is to see an artist lose himself. People identify with going beyond what you know on the spot. Sometimes you can do it in an eight bar or a 16 bar, sometimes you've got to do it in an 88 bar. But you have to do it, otherwise why don't you just send a video and picture of yourself? Whether you play "Black Magic Woman" or whatever song, you still have to feel new when you wake up in the morning. "Black Magic Woman" or "A Love Supreme," the structure is not going to change. What is going to change is your feeling, what you put in every day.

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8NV

Continued from Page 21

Johns. "If you gave five different producers one of your songs and you said go ahead and do what you want with it, you might get five radically different songs. That's why you have to be in touch with yourself," said Kurt. "I think we'll coproduce ourselves the next record, 'cause we know what we want on a song, usually. What puts me off or attracts me to someone is just how they are as people. If they're interested in music. Many don't seem to care at all about music anymore. They say, here's my name, here's my gold records."

In the Milwaukee of the BoDeans, the closest any band had ever come to a gold record was in the heyday of Gordon Gano's legendary Violent Femmes, which wasn't very close at all. Then suddenly a mini gold rush ensued. "Every band in our area got looked at," said Kurt. "Capital originally came to see someone else and after they saw us then there was a thing going around. There were a lot of good bands, us and EIEIO, Semi-Twang, the Army Cadets. But there was definitely a break between the Femmes and when we got signed; we were the first big thing. We got involved in a big war between Capital, Slash/Warner and EMI. I don't think any band in Milwaukee had really gotten themselves in that position before. But from day one we always thought of records; we played shows in order to travel to play for critics, in order to make tapes to send to record companies. We set our sights on that from the beginning. When Sam and I were a two piece we first met Guy, the original drummer of the band, and for a year and a half we played like that with two guitars and drums. After the article in Spin, we attracted some record companies, and then since we were getting record offers we got a bass player in the band. We stayed at our parents house as long as we could, writing songs and working odd jobs, and before I knew it we were making decent enough money to live. When you're a local band and you got no bills, everything's fun. You don't really think about all the work that's involved with a national recording contract. It hits you real quick and either you fall apart or you face up to it and keep going, which is what we're trying to do. It can really tear some people apart because it's by far the hardest I've ever worked as far as traveling and everything goes. It's like completely starting over. You have your local following and you're playing and then you get a record contract and it's like going from the minors to the majors. You have to start over and work twice as hard. Just to get our foot in the door we worked our asses off; and you have to keep doing that."

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OUTRIDER
Jimmy Page ■ Geffen

PERFORMANCE: Thick and bulky; HOT SPOTS: "Wanna Make Love," "Liquid Mercury" and "Emerald Eyes;" BOTTOM LINE: A pent-up downpour of guitar.

For all his eminence as a guitar god, Jimmy Page had never made a solo album before *Outrider*, which makes its dense flood of guitars more understandable. Page's playing in the Firm had a cluttered, foggy feel, a tethered testiness that seemed always on the verge of explosion yet hidden in its own shroud. On *Outrider*, the guitarist is freed to deal with his own complicated conception of rock, and the structures of his songs, particularly on side one, show that Page hears things differently from the normal rocker. *Outrider* is about guitar, and lots of it, with an instrumental like "Writes of Winter" capturing Page's bulky approach in its haze of guitars, each adding its own dense twist. There is stunning guitar work—the urgent solo on the enforested instrumental "Emerald Eyes," the drooling curves of the riff on the bloozy "Wanna Make Love"—but more impressive is the weight of the guitar playing. The density and diversity of Page's playing on the busy "The Only One," with Robert Plant, will knock you over at first. Even the one-take "Prison Blues" startles with its mess of guitar. You won't put *Outrider* on and immediately find its heart, but Page's playing will give plenty of satisfaction in the meantime.

LOVESEXY
Prince ■ Paisley Park

PERFORMANCE: Complexly blended; HOT SPOTS: "Anna Stesia," "Dance On" and "Lovesexy;" BOTTOM LINE: A brutal amalgam of funk, sex and religion.

Lovesexy is Prince's tenth album, but it's the first where his band (no longer the Revolution) really gets a chance to play, and the band's expansive musicality along with Prince's continued synthesis of pop and funk makes it a joy. The album is a complex layering of soul music then and now with hints of masters like James Brown, George Clinton and Sly Stone incorporated into Prince's unique approach, all of it happening at once on hard funk like "Dance On" and the melting pot of soul of the title tune. The band's guitarist is Miko, but one suspects that aside from some rhythm licks behind the hit "Alphabet St." and on "Positivity" most of the feedback drenched guitar meanderings are from Prince, using his guitar as prod and foil to his seething, sexy, searching lyrics. That guitar is everywhere, barking counterpoint or extending melodies as on "Lovesexy," but that doesn't mean one can always hear it, so dense is the party of musical elements in most of this music. Bassist Levi Seacer Jr. contributes brutal blasts as a lead inciter in the rhythm, and he's just one hot piece of the expansive musical puzzle that Prince continues to develop on *Lovesexy*.

TOTAL CONTROL
John Norum ■ Epic

PERFORMANCE: Jumping HOT SPOTS: "Let Me Love You," "Law of Life" and "In Chase of the Wind;" BOTTOM LINE: Hot rock from Europe's deserter.

Guitarist John Norum had people wondering when he bolted from Swedish hard rock band Europe just as success seemed (and was) imminent in America. *Total Control*, the Norwegian's solo debut, should end the wondering, because this 23-year-old proves he can do it all—break-neck soloing, polished songwriting, slick radio-oriented producing, even tuneful singing. Norum wastes no time making his point on *Control* as "Let Me Love You" opens with a hair-raising grind of guitars that'll turn heads anywhere. He keeps up the pace throughout, mixing crash and burn rockers with melodic ballads, a biting instrumental and a couple well-selected covers. Norum's playing has a leaping, crackling energy that sharpens themes and accents in solo, whether he sticks with sustains and touch on Vinnie Vincent's "Back on the Streets" or wails without restraint on the knuckle-crunching "Eternal Flame." The album couldn't be more appropriately titled, because Norum really is the total package, presenting his talents with hardly a missed step, mixing melody and mania with the right combination of restraint and toughness to make this a sure move toward stardom and away from questions about his European exit.

MARTY FRIEDMAN
Marty Friedman ■ Shrapnel

PERFORMANCE: Active and jumpy; HOT SPOTS: "Din" and "Anvils;" BOTTOM LINE: More manic metal guitar sorcery.

Marty Friedman, the other half of Cacophony, gets charged up on his solo shot, unleashing a torrent of guitar that haphazardly leaps from grand classical melodrama to dead-set thrash hysterics. There are no holds barred for Friedman as he wiggles his guitar into every conceivable metal corner and then burrows his way out with screwed-in solos that are as much theme as exposition. The album's finale, "Forbidden City," is as good as anything at exposing Friedman's wild ways, thunderously climbing through story after story of regal riffs that he showers with fountains of spurting lead lines. Friedman likes to keep things moving whether on the yodeling theme of "Thundermarch," stirring up visions of victorious troops galloping home to loved ones, or the thrusting killer-bee power of "Saturation Point," which breaks dramatically from super heavy to super fast. "Din" is a highlight with its lumbering metal intro, piercing out-of-sorts lead and manic thunder solo, while short cuts like "Anvils" and "B. Piece" serve as unexploitive overtures. Friedman is a brash, confident stringster, adeptly able to mix the mash with movement to create instrumental metal that overcomes its own excesses with energy and action.

DOWNTOWN DREAMERS
Masi ■ Enigma/Metal Blade

PERFORMANCE: Brisk and blurting; HOT SPOTS: "I Hear You Callin'," "Thunder and Lightning" and "Hellraiser;" BOTTOM LINE: More solid rocking from metal's Mr. Italy.

Italian guitarist Alex Masi created a stir with his self-titled debut and neo-classical guitar stylings, but a stir wasn't enough for the man. For *Downtown Dreamers*, Masi got himself a whole new band and shed most of his classical affectations, making a record of bright, bristling pop metal, distinguished by the guitarist's busy but reined-in playing. Vocalist

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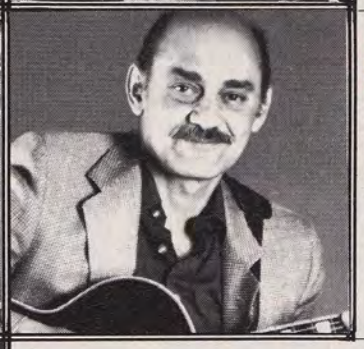

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RITCHIE BLACKMORE'S RAINBOW
Rainbow ■ Polydor

Perhaps it was the purported hot temper of guitarist Ritchie Blackmore, or merely his having grown weary of the melodic monsters that defined Deep Purple. The reasons behind that band's original explosion have never been clarified. What is known is that Blackmore had his own musical vision to develop and that drive for a personal sound led to his formation of Rainbow, the band that for ten years revealed the scrawling, oft restrained style of the guitarist. Often portrayed as a demonic hard rock string-slasher, maybe due to his predilection for black clothing, Blackmore is far from a mere metalmeister, often filling his music with subtleties and restrained solos that reveal both his classical underpinnings and an apparent affection for British folk music. In part due to constant changes in Rainbow's cast, Blackmore never made that classic album establishing him as a true hero and enabling him to cross over.

For many, his band's 1975 debut, *Ritchie Blackmore's Rainbow*, remains the finest portrait of the guitarist. *Rainbow* was aided greatly by a young Ronnie James Dio before his voice had been shredded by too many arena shows, and his singing combined with a surprisingly light collection of Blackmore melodies makes the album both rocking and beguiling. Blackmore's combination of folk and blues-based melodies with his tickling, winding solos really connects on cuts like "Self Portrait" and "The Temple of the King," with its pseudo-Hawaiian slide guitar. Blackmore never seemed more at ease than on the slow, bluesy waves of "Catch the Rainbow" and his ensuing sighing solo, or on "Still I'm Sad," an instrumental tour de force of subtle, insistent playing. Several grunting boogie rockers are aptly placed and argued (except for "If You Don't Like Rock 'n' Roll"), making the album an enthused assortment decidedly different from Blackmore's Purple past and full of rocking potential that many think the guitarist never rose to again.

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Dave Fefolt is solid, more singer than screamer, but his lyrics head right for the land of rock cliches. That's a minor point, though, when someone like Masi is squirming around leading each song on its course with blurting fills and chugging rhythmic twists. Masi writes clean pop melodies which he fancies-up with unhesitant guitar yammering,

an expressive tumbling act that keeps even the turgid routine of "Eye of the Hurricane" interesting. The guitarist's pointed ensemble play is non-stop, so much so that most of his soloing takes place in the background. A case in point is "I Hear You Callin'," a waterfall of splayed guitar breaks crashing within each jazzy verse and chorus. One could quibble with the lack of unadulterated solo space for Masi, but the solid songs and band sound make *Downtown Dreamers* plenty good rocking.

THE NEW ORDER
Testament ■ Megaforce/Atlantic

PERFORMANCE: Lyrical and tribal; HOT SPOTS: "Musical Death (a Dirge)," "Trial by Fire" and "Hypnosis;" BOTTOM LINE: Doomsday thrash at its sonic best.

The growing mobs of metal bands have splintered the music into as many factions as there are armed camps in Beirut. Where thrash leaves off and pure metal picks up and diverges into speed metal via noise boulevard is anyone's guess, but Testament has ridden the sound waves from California by combining several of those distinctions. *The New Order* is the band's second album, a thundering herd of frantic, billowing riffs written by the guitar team of Eric Peterson and Alex Skolnick and spewing tales of catastrophy, insanity, depression and war. The pair's lurching rhythms, mashing chords and hurtling changes are powerfully built by the band's unified energy. But what distinguishes Testament's music are some elegant guitar

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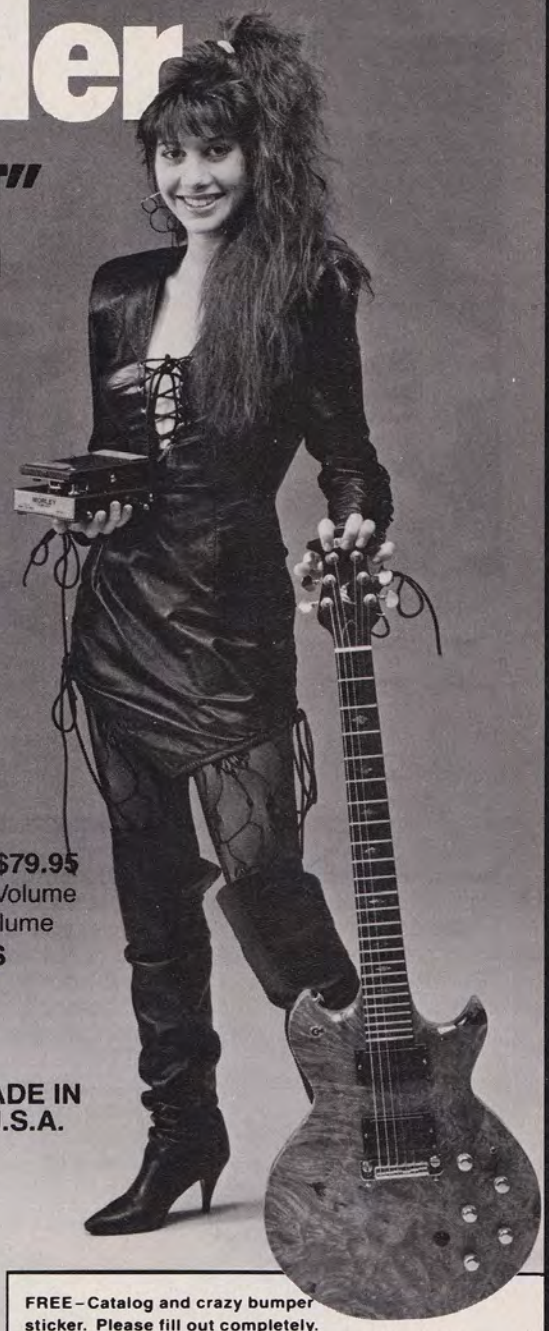

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intros and Alex Skolnick's winding solos that effectively combine speed with lyricism to add greatly to each song's chugging expanse. And Skolnick combines with Peterson on two minor-keyed instrumental themes that are a baying release from the album's tumult. These instrumentals, particularly the heavily acoustic "Musical Death (a Dirge)," plus the sailing prelude to "Trial by Fire" and a criss-crossing guitar intro on "Disciples of the Watch" are examples of what takes Testament's music into its own faction of tribal heavy metal.

RACING AFTER MIDNIGHT
Honeymoon Suite ■ Warner Brothers

PERFORMANCE: Crisp and hooky; HOT SPOTS: "Love Fever" and "Long Way Back;" BOTTOM LINE: Hot rock from maturing Canadians.

With its third album, *Racing After Midnight*, Honeymoon Suite has hit its stride, putting together a smart batch of popping, hook-filled rock rippers with Johnnie Dee's Lou Grammish quavering vocals and Derry Grehan's crackling guitar leading the way. This Canadian quintet got former Van Halen sidekick Ted Templeman to co-produce and his guitar-heavy knob-twirlings have moved Grehan out front and sharpened the band's sound into a hot blast that should score big on radio. Dee, Grehan and keyboardist Rob Preuss combine full-power guitar riffs with passionate melodies and killer chorus hooks in their songs. That combination is particularly impressive on the album's unstoppable first side, where flat-out rock mixes sharply with the choogling rock funk of "Love Fever." Grehan scowls and kicks with his guitar to singe each song's edges, jacking around in the mix with quick breaks and hammering before stepping out in variable sonic moods for memorable soloing.

SECOND SIGHTING
Ace Frehley ■ Megaforce/Atlantic

PERFORMANCE: Schizophrenic; HOT SPOTS: "Insane" and "The Acorn Is Spinning;" BOTTOM LINE: Two distinct sounds create mixed results.

After a rocking reappearance Lp and a bogus follow-up live Ep, Ace Frehley has put together a *Second Sighting* of his Frehley's Comet band that is uncomfortably two-sided and disappointing. In one corner is Frehley with his big riff songs that dispense hilarious counseling for rock-addicted boys and girls and back up his thinly veiled lewdities with frothy, swaggering guitar. In the other corner is pretty boy Tod Howarth, one of the new generation of genetically reproduced sincero rockers who combines abused rock cliches

and overwrought singing in a search for saccharine commerciality. The contrast of two such different songwriting tacks results in the Comet being adrift in the hard rock heavens without identity or direction.

Luckily Frehley still can cut a wide swath with his guitar, swarming around cuts like "Dancin' with Danger" and redeeming the overblown ballad "It's Over Now," with sympathetic soaring. But even Frehley's staggering guitar can't give *Second Sighting* enough identity to save it from astral oblivion.

HANG TIME
Soul Asylum ■ A&M

PERFORMANCE: Scruffy and rowdy; HOT SPOTS: "Little Too Clean," "Cartoon," "Standing in the Doorway," and "Jack of All Trades;" BOTTOM LINE: A dense rock riot.

Soul Asylum is an unaffected, hard rocking, two-guitar garage band that sings about the exasperation and trouble of everyday life and clearly has fun exorcising that frustration in its rich guitar sound and tumbling, risk-taking music. Pirner wrote all but one of twelve tunes on *Hang Time*, a collection that takes unexpected turns through metal, country, hard rock and British invasion pop in its complex combinations and blitz of rattling guitars. Pirner's guitar dives headlong into the fray with "lead" guitarist Dan Murphy, bassist Karl Mueller, and athletic drummer Grant Young, who pulls yeoman duty in keeping the yowling chaos controlled as it careens down Pirner's oddly metered pathways. Murphy's guitar is omnipresent, messing around in the mix to intensify Pirner's songs and taking brief breaks to add jags and crags to the music. *Hang Time* is the band's first release on a big-label budget, and the clarity given this dense mawl makes the album one rowdy and fun rock record.

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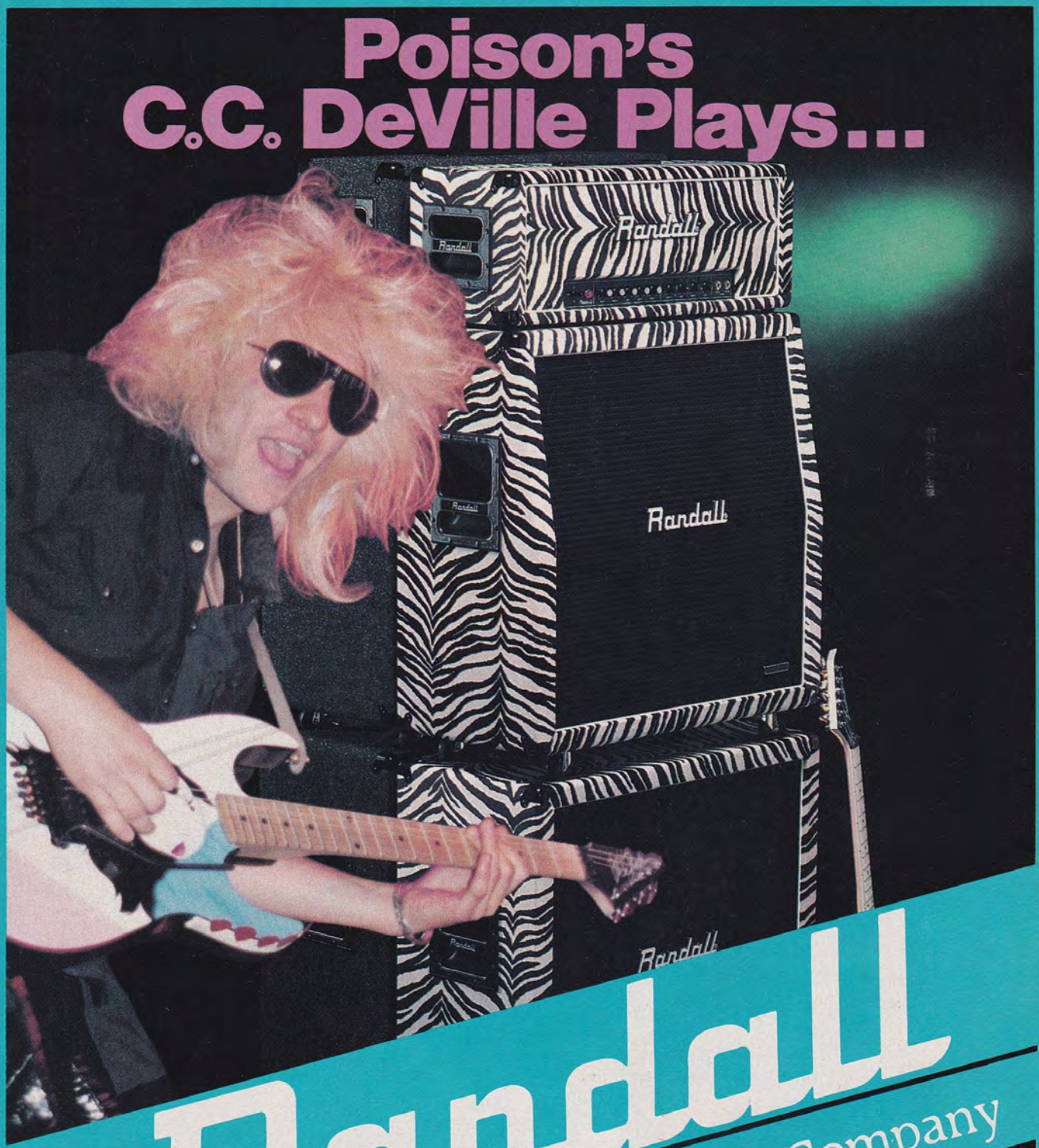

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RONNIE MONTROSE / ALLAN HOLDSWORTH ■ THE PALACE, HOLLYWOOD

by Lawrence Payne

There was a time when Ronnie Montrose was it. Superfast 70's jazz and fusion players like John Etheridge and Allan Holdsworth aside, the street-tough Montrose was hard rock's salt-flats entrant. He was always fast, always had great tone, and always showed us what we could do with it if we didn't like it.

RONNIE MONTROSE is still like that! Thank God , because he still puts on an amazing show. After years of so much guitar one-upsmanship in the name of rock 'n' roll, it was beautiful to hear someone who hasn't "matured" past his usefulness. The Palace, often just a haven for fusion geeks from nearby GIT, rolled out the red carpet to its king for a night, and the visiting Bay Area monarch laid down the ace of spades. It was bitchin'!

SELECTED RECORDINGS

■ MONTROSE

The Speed of Sound (Enigma)
Montrose (Warner Bros.)
Open Fire (Warner Bros.)

■ HOLDSWORTH

Secrets (Intima/Enigma, 1988)
Atavachron (Enigma, 1986)
Metal Fatigue (Enigma, 1985)
Jean Luc Ponty, ***Individual Choice*** (Atlantic, 1983)
Bruford, ***One of a Kind*** (EG/Polydor, 1979)
U.K., ***U.K.*** (EG/Polydor, 1978)
Bruford, ***Feels Good to Me*** (EG/Polydor, 1977)
Gong, ***Time is the Key*** (Virgin, 1977)
Tony Williams Lifetime, ***Million Dollar Legs*** (Columbia, 1976)
Soft Machine, ***Bundles*** (EMI, 1975)

The band cut loose with a barrage of speed-metal riffs, jam-session style. Montrose, sporting an axe with a toilet-seat silhouette, ambled to the front of the stage and proceeded to obliterate any negative attitudes that might normally accompany an "oldies" show. Oldies this was definitely not. For though the set was liberally sprinkled with gems from Montrose LPs like *Paper Money* and *Jump on It*, as well as his *Open Fire* solo disc, the guitarist successfully played up the boogie quotient with his good-natured badness and very modern backing band.

And what a band! Bassist Allen Kamai was alone worth the price of admission. He was, in the best sense of the word, funky, with a melodically accessible solo style that combined the chops of Level 42's Mark King and the worldwise phrasing of Jimi Hendrix. Guitarists Steve Bishop and Greg Vorobiov toed the line between duty and insanity, each stepping up to duke it out when called upon. The latter was especially hot, with a blazing legato technique and lots of squeal. It was a pity that Bishop was not as strong in the mix. Drummer Dean Johnson was right there, too, from vintage bombast to dense, metronomic interchanges. And when they jumped into their new single—the vintage "Telstar," a 1962 instrumental by the Tornadoes—even those unfamiliar with the great, great original just hit the roof!

The show, for all its riotous exhilaration, proved exemplary of proportion in music. Even with three guitarists going flat out, there was never a time when a point of reference could not be identified. It was always easy to accept the placement of Ronnie's solos within the context of the music. It was always clear who was steering the ship. And it was, from first note to last, a real kick in the butt.

ALLAN HOLDSWORTH is the man on the fence; the artist at odds with his instincts, caught between the devil and the deep blue sea. While guitarists around the world emulate his peerless technique—and in some cases make a career of it—he forges ahead, drawn toward the brilliant flame, pursued by shadows of what might have been.

It is thus with eager anticipation that hordes of Holdsworth aficionados jammed the Palace on a sweltering California summer night, each attempting to gauge the atmosphere against that of previous performances; all hoping that Holdsworth the Monster would step forth from behind the velvet darkness and truly blow them away.

The man himself played masterfully, and with characteristic humility. But that was just the guitar playing. The music—structure, emotion, tension, humor, give-and-take communication—was another matter. For it appeared that the guitarist who so effortlessly bends the iron rules of harmony had little concern for, or awareness of, the effect his compositions might have had on the audience. The slithery melodies and dense chords were abundant, but they lacked a reasonable context in which to generate lasting impact. Instead, it was like the work of a painter whose constant practice and unwavering skill prohibit him from seeing past his own canvas.

A portion of the fault lies with Allan's band members, each of whom is hot licks personified. By allowing such a degree of musical democracy, he enforced the tired old jazz-as-craft tendency, which in turn led to a breakdown in pacing. In the intoxicating "Sargasso Sea," from *I.O.U*, he permitted drummer Chad Wackerman to indulge in a lengthy, irrelevant solo. Worse, it was the same solo he played at the Beverly Theatre in 1985! It was proof positive that Allan Holdsworth had little interest in his music's relationship with the listeners' higher perceptions.

Holdsworth did play his Steinberger guitar and SynthAxes extraordinarily well, and the band was timed like a light. Jimmy Johnson, always a great bassist, was creative and dynamic. Keyboardist Steve Hunt proved himself to be an able counterpart to Holdsworth's active voice leading, though he tended toward thin, outdated voices. "White Line," also from *I.O.U.*, and "Nonbrewed Condiment," from *Atavachron* were standouts. But there should have been a little more space, not necessarily through the addition of a vocalist, but in greater empathy for the way we absorb musical ideas. It could have been tremendous. It was, after all, Allan Holdsworth up there.

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Continued from Page 10

are better, but this one wasn't that bad. I don't think he sang very well on this song. He's already got another song about being on the road ("We Are the Road Crew"). He's rehashing the same concept and changing the lyrics around a little bit and giving it a different twist.

Tony Mottram / Retna Ltd.

7. "Help" from *Live in Europe*, by Tina Turner/Capitol

DAVE: She's got a great voice; it's really soulful. I like the way she changed the song around. Tina is someone I give a lot of respect. She's doing a great job and I hope she lives long and prosperously. This cut's not something I would go rush out and buy. I can appreciate it. I always did like the Beatles, and it's good to see a black artist doing a white cover and giving it that much emotion. She's got so much soul. When you do a remake you don't necessarily always have to outdo the original. It's a matter of doing it your way, like "You Really Got Me," by Van Halen. She did it here, the Queen of Soul. I like the Leslie in the background.

8. "Death Breath" from *Annihilation*, by Kublai Khan /New Renaissance

DAVE: Is this Slayer? Is this Testament? The vocalist sounds familar, similar to a lot of people. He sounds to me kind of like James (Hetfield) and the guy from Testament. The riff was really simple. It wasn't melodic enough to be enjoyable as a melody line. Obviously, real thrash kids would enjoy it. Having a melodic background and upbringing and trying to write heavy songs with melodies, I can't really appreciate the lack of melodic content. The solo seems mindless, kind of like the stuff Kirk Hammett was doing. No offense to Kirk, who is a

Continued on Page 141

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—Chris Willison
Glenwood, Iowa

A few weeks ago I received Vol. II, and it is excellent! It is just what I was looking for. I would like to thank you for putting out such an honest package. You cannot imagine how much it is helping me out.

—Teddy Metzer
Toms River, New Jersey

I would like to express my thanks to Mr. Ande Flavelle for the guitar lessons Vol. I, II & III. Your advertising is certainly not exaggerated; I learned more in two months than I did in one year.

—Gerald van Unen
Blaimont, Belgium

Thanks for all your hard work on Vol. III. By following your courses I am a musician instead of someone who can play a guitar. What comes from my heart is because of what you have put in my head. It is true, there is no substitute for knowledge.

—T.J. O'Rourke
Desert Hot Springs, California

I am writing this letter to thank you for the information that the **Sound Connection** volumes contain. When I first bought the books, I had seen an advertisement in a guitar magazine and when it mentioned riffs by ICON, QUEENSRYCHE, ANTHRAX, and METALLICA, I was instantly convinced. But the shock came when I received the volumes. It wasn't another rip-off lesson book, but a complete way for a guitarist to really get into the guitar so that it will possibly pay off in the future. I have to admit that because of this, I have currently improved beyond anything I had thought I could handle in such a short period of time. It's obvious that the author of this book really went all out when he wrote it. Saying thank you is not enough for this, so I hope that in the near future he will put out another volume and keep me on the mailing list.

—Darryl J. Keck
Tucson, Arizona

Dude! Vol. IV was awesome! It's almost unbelievable how much info you packed into it. I always wondered what those weird chords were, how to play them and whether they'd be of any use to me. You can be sure I'll be using this course as a reference for years to come. I've never seen anything that comes even close to it!

—Nat Janoff
Boston, Massachusetts

Just had to write and tell you how much I enjoyed and learned watching your **Trouble Shooting** video. Talk about wall-to-wall information! I had to watch it three times just to absorb it all! Nice work! In fact, this video should be required viewing for anybody who plays guitar. You definitely know your stuff.
Thanks!

—Dan Anderson
Carson City, Nevada

The **Sound Connection** package is very well written, the music terminology is excellent, the advice on ear-training priceless. I loved the way everything is explained so you can easily understand it—no basic boring stuff. The book and tapes are the real meat for knowledge it takes to become a top notch rock musician. Worth its weight in gold.

—K. Ryan
Woburn, Massachusetts

I've been reading and playing from your Vol. III book. I must say, you know how to put the information across so a student can understand. I know players and teachers that know how to play, but can't organize the techniques and information to get it across to someone who doesn't know. However, I think you do an excellent job. It's like picking the brain of a super-picker. What you do is like lifting the fog so I can see the road.

—George L. Borrego
Peyton, Colorado

Your new course was exactly what I had in mind. Most other tapes discuss one method for one specific guitar player. I was excited at the fact that your course incorporated several different topics along with the playing methods of many excellent guitarists.

—Darren Reinertsen
River Vale, New Jersey

Just want to compliment you on the course you offer. My son Erich ordered Vol. I and has progressed rapidly. He just turned 16 and never had a music lesson. I can't believe the results! Dollar for dollar your lesson exceeds anything else we have seen since he started. Again thank you; we wish you great success. Your integrity matched with quality and the "personal touch" should assure that.

—Barbara Malnke
Merritt Island, Florida

I was able to help my friend with a short problem in his guitar cord right after I watched your **Trouble Shooting** video. How come all the guitar instructors I've had never taught me this stuff? Thanks for your course and for being different from all the rest that promise big and don't deliver.

—Mark Green
Oceanside, California

I'm a guitar student at the Univ. of Arkansas. Vol. II gave me a complete understanding on some points of music theory that even my own teacher couldn't adequately explain. Each time I read it I get more out of it.
Thanks!

—Gary McCallister
Alexander, Arkansas

Thanks to everyone who took the time to write! I value your feedback and will continue to respond to your requests and suggestions in future courses. Ande Flavelle

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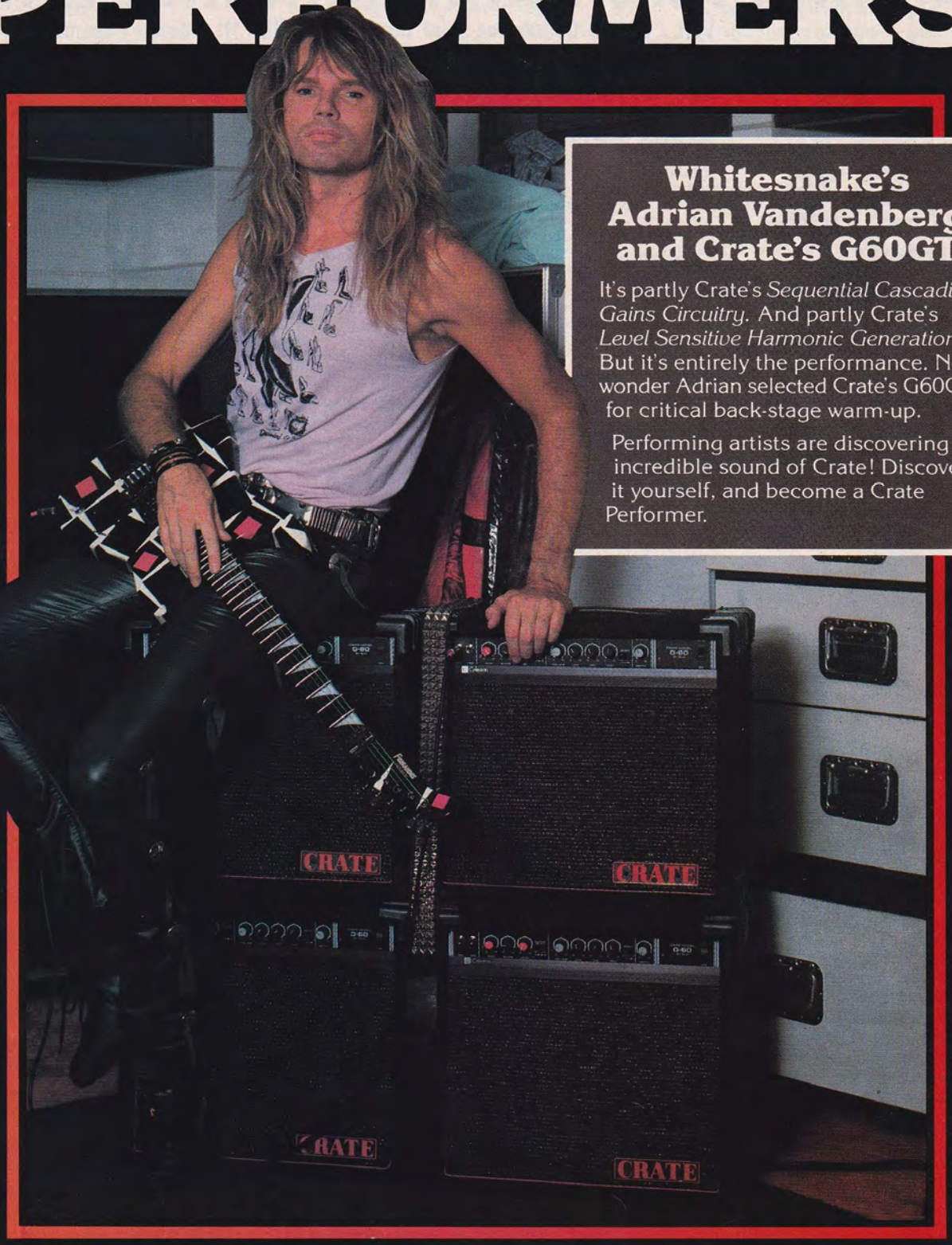

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IN THE LISTENING ROOM

Continued from Page 136

great guitar player. But it sounds like he's been influenced by Kirk, the real two finger kind of song. I can appreciate Anthrax and Testament. I heard some Destruction the other day that I thought was really good. A lot of people think that thrash is just a guitar going in 16th notes. That's not it at all. Thrash can be slow. What I look for in a good thrash band is originality. In this there was no real singing, no vocal quality, no originality. Motorhead and Queensryche I picked right out. This is just another run of the mill heavy metal band that's following in someone else's footsteps. It's like walking down the beach and stepping in someone else's holes in the sand.

ROCK CLIMBING

Continued from Page 12

radio department, their top 40 department, and their A&R department, all work the records. So they release all this product out there and they do their basic coverage. They call the people they know, they call the radio stations they know, to give it a shot. Everything is given your basic push and out of that, the only thing that's going to rise is maybe 10% of that product, and then they run after that 10% and they kind of lose interest in the rest. The only way they wouldn't lose interest in your album if it's among the other 90%, is if for some reason, and it's basically political, the hammer is put to someone to make sure that that product at least gets a shot. Somebody, somewhere has the clout to put the hammer down from outside of the label to someone in the label to at least push the label to put it in a priority position, then they will get a priority position. But for the most part all product is serviced minimally and then they push whatever sticks to the wall.

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(The Call Board is free. Please write message on postcard and include your return address.)

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GUITAR FPM Records
P.O. Box 1490
Port Chester, NY 10573

Versatile guitarist in L.A. area looking for musicians to join a band. I enjoy the music of Journey, Pat Benatar, Led Zeppelin, and Triumph. Attended Musicians Institute and study music at Cal State Northridge.

Eric Nedelman
2255 Westridge Rd.
Los Angeles, CA 90049
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1926 Silver Street
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Phone (214) 272-8399

I'm a 23-year-old aspiring metal guitarist influenced by Metallica, Megadeth, R. Rhodes and Diamond Darrel of Pantero to name just a few. I would like to take this opportunity to thank the musicians of Mercury from Boise, Idaho, for totally blowing me away with the most powerful music I've ever heard! Thanks for the experience guys! You're the greatest! If you're still out there I'd love to hear from you!

Behni Stanger
712 West 4th
Aberdeen, WA 98520
(206) 532-8944

Please help. I'm looking for a stone age effect called the Uni-Vibe. I know they don't make them anymore but I'd like to find one.

Robert Watson
5931 Gander Rd. E.
Dayton, OH 45424

19-year-old student/bassist/DJ looking for good new music for radio show. All types of local bands around the nation are welcome—established or not. I'll send back reactions and reviews. Send your demos and info to:

Chris Larsen
4528 Jackson Dr.
West Bend, WI 53095

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Bryan Conley
3055 E. Aldon Ave.
Las Vegas, NV 89121
(702) 458-7822

Anyone with information on the whereabouts or current projects of ex-Lep guitarist Pete Willis, please write.

Mark D. Taylor
10952 Georgia
Kansas City, KS 66109

Lead vocalist/lead guitarist looking for serious studio work or band with a good record deal. I've been playing professionally since 1980. And I have plenty of studio and touring experience. I've already got a band, so please don't write unless you've got a deal. If any record companies out there would like to hear a copy of our *Playin' the Game* Ep (hard rock), write me. Also: Terry Quay (Rockfield) get a hold of me—I need a good second lead guitarist.

Dave Hegwood
PO Box 5831
Gainesville, FL 32602-5831

23-year-old guitarist/vocalist looking for serious musicians to form top 40/rock and original band in the San Fernando Valley area. Experience not a must, just the desire to play

and willingness to work hard and as a team. Would like lead/rhythm guitarist to collaborate with as well as other band members. Please write or call as soon as possible.

Cathy Campo
2l024 Keswick St.
Canoga Park, CA 9l304
(8l8) 887-5241

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(8l8) 955-83l9

Wanted: Information on where to obtain a cheap 5-string bass guitar finger board. Would like a long-scale but either is fine.

John Brady
200 Wanda Lee Trail
Georgetown, KY 40324

Wanted: Talk box effects, new or used. Also any information on the new E Bow's on the market.

Robert M. Totty
l5004 Avenida Montuosa
Apt. D
San Diego, CA 92l29

Wanted: Brian May guitar replica (Guild BHM-l00), in good condition, w/case. Contact:

Todd Pemberton
l8300 Carriage Dr. #l
Morgan Hill, CA 95037
(408) 779-6442 leave message

Does anyone have the instruction book for an early model Roland Drum machine called Drumatix TR606. Please write:

Fernando Abad
954 Aina Place
Kihei, HI 96753

EMPYRE: an established band with world press and records in the vein of Rush, Led Zep, etc. looking for management. Contact:

Empyre
PO Box 2404
Setauket, NY ll733
(5l6) 689-7389

Attention mid-Michigan aspiring and performing musicians—top quality instruction available. Do you love this magazine? I'd love to help you make more sense out of this great world of music. I love to rock even though I majored in classical guitar. I've thoroughly learned the shortcuts, i.e. the quickest routes to mastery, and I love to share them as I have for the past eight years. I have a quick ear, a mastery of theory, much, much road and studio experience; I write in a variety of styles and most importantly, I enjoy the challenge of effectively communicating good, solid and practical instruction. Private lessons range from a half-hour, an hour, to two one-hour lessons per week. Whatever your goals,

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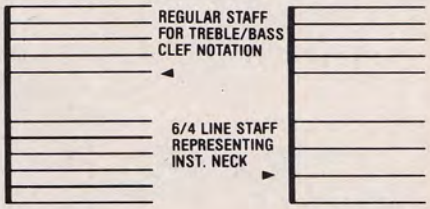

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D.L. Foster
311 J St.
Anderson, SC 29625

HELP! We're Ivory Tower. We're dropping our Rush, Queensryche and Yngwie covers and getting out of this hick place. We're practicing, recording and putting on our own shows in preparation to move to Seattle and show our originals to the world. It would be appreciated if we could have any info on agents in the area, or your tips and letters of correspondence. We're very serious, determined and clean. We want to give the world something very different and lasting. We chucked our theory books in favor of feel and emotion. Remember the name. You'll hear from us again. Check us out and give us a chance.

Ivory Tower
c/o J. Edward Walker
510 S. Center
Miles City, MT 59301

EQUIPMENT - O' - PLENTY; Lame Midwestern band with far too little talent is finally packing it up. ALL THE EQUIPMENT MUST GO. Heads, stacks o' speakers, effects, and other stuff manufactured by Turbodyne, as well as some hot axes such as a Jackson V and a Gibson Explorer. Send for a list. Correspondence also welcome from anyone who can offer advice on how to play actual music.

Damn Kids
9135 7th St. NE
Blaine, MN 55434

Professional artist looking for freelance opportunities to combine the Rock scene and Art. Autographed drawings include: Ron Wood, Steve Vai, Lita Ford. Serious inquiries only.

Nancy Carlson
(612) 633-2803 (eve)
(612) 835-3434 (day)

We just wanted to say THANKS!! I placed an ad in the January '86 issue of GUITAR, requesting helpful hints and a pen pal. After receiving over 300 letters, many from talented guitarists, I wrote back to quite a few and even met some of them. However, one pen pal, 300 miles away, became very special. We communicated only by letters and a few phone calls for a year, met, and were married on May 21, 1988. We have a home outside of the Quad Cities. Both still play guitar, and are presently doing home recordings of original songs. We'll prove two guitarists can make it together forever. THANKS GUITAR!

Mr. & Mrs. David & Karen Geiger

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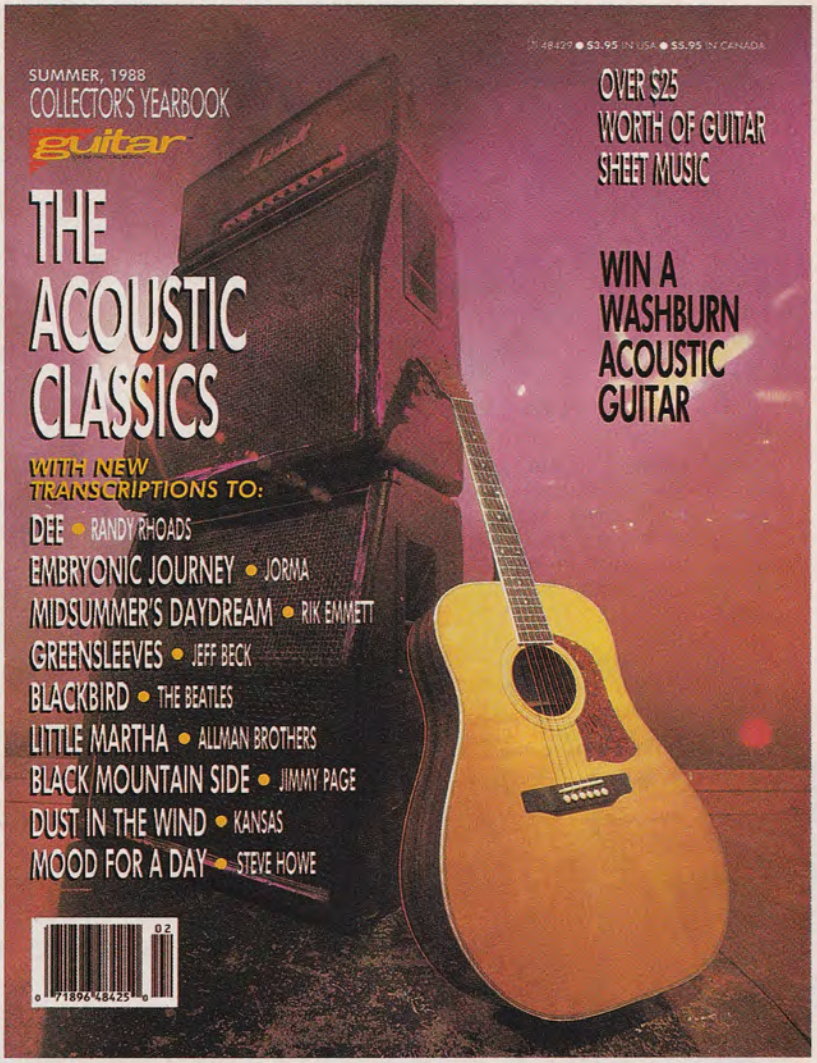

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GAC

I'm a 23-year-old guitarist from Buffalo and plan to attend either G.I.T. or the Grove School of Music in January (1989). I'm finding it hard to save enough money to attend, however. I would greatly appreciate it if students from either school would contact me and tell me the different ways they went about attending these schools (grants, loans, etc.). Also information on apartments and the L.A. area would greatly be appreciated.

Michael Kaye
299 Burke
Cheektowaga, NY 14215

WANTED: American made Charvel brochure/catalog. Also American made Charvel guitar. No basses please. No Japanese Charvels. Send picture, description, serial number, price, address, etc.

Wayne
3722 Twin Oaks Ct.
Flower Mound, TX 75028

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Bill Quarles
10950 Jefferson Hwy. Apt. W-18
River Ridge, LA 70123

I really wanted to take band in grade school or high school, but couldn't afford an instrument. I'm looking for a band from anywhere to let me practice with them for an hour or two a week for free, more often when I get good enough for them. I prefer rock but not real hard stuff. What I really like are the peace songs, like "Saturday in the Park," "Woodstock," "Silent Running," and "The Way It Is." I believe I can get songs like these to mean something other than making money for musicians and producers. I prefer to stay in South Dakota, but I would go just about anywhere if I found a band that would help me out. I'm 20-years-old; I took several guitar lessons about a year ago. I learned quite a bit about reading music, but I can't apply it to the guitar very well yet. I feel that I would learn a whole lot faster if I had a real band to play along with. A band that was interested in my kind of music.

Dan Schoenfelder
RR #1 Box 137
Whitelake, SD 57383
(605) 249-2344

My name is Tommy McBride and I am seriously thinking about becoming a roadie. The only thing that is stopping me is that I don't know where to go to get the proper training that I need to take for this profession. I have been playing guitar and have been taking lessons now for nearly a year, so I know a little bit about the music. I was wondering if anyone could send me some information on a school or some kind of class I could take. I would appreciate any help!

Thomas McBride
3545 44th St. Apt. #A
San Diego, CA 92105

Through the years I have been greatly helped in my ability through contacting people on the Call Board. I am forever grateful for your help. I am writing to ask a favor. A great many issues ago, a man wrote in asking to correspond with people who follow the guitar exploits of Robert Smith from the band the Cure. I had this issue, but about a year ago, my entire collection of GUITAR was stolen. I have ordered some back issues, but I still can't find that person on the Call Board. Please help me find him, it's very important!

Mike Sydloski
2702 N. Calle de Romy
Tulsa, AZ 85712

Female bassist and male double bass drummer wanted for all original guitar-oriented New York based metal band (over 18). Must have equipment, dedication, image and chops. Influences include: Chastain, Megadeth, Cacophony. Future goals include gigs and demo. Anyone interested please write or call.

G. Kiefer
172-26 83 Ave.
Jamaica, NY 11432
(718) 739-6542

WANTED: vocalist and drummer to form a rock band. Some influences are R.E.M., U2, Beatles, Stones, and the Church. Must be dedicated!

Jamie Hines
Star Rt. 2, Box 69
Summersville, WV 26651
(304) 872-4252

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TNV

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4. CHARVEL MODEL 4
5. IBANEZ RG 560
6. GIBSON LES PAUL
7. KRAMER FOCUS
8. FENDER SQUIRE STRAT
9. KRAMER STRIKER
10. KRAMER FOCUS 6000
11. JACKSON SOLOIST
12. CHARVEL MODEL 1
13. KRAMER BARETTA
14. CHARVEL MODEL 3
15. B.C. RICH GUNSLINGER

BASSES

1. FENDER PRECISION
2. MUSIC MAN STINGRAY
3. KRAMER SPECTOR NS2
4. GUILD PILOT
5. IBANEZ RB800
6. FENDER POWER JAZZ
7. IBANEX SR 800
8. FENDER SQUIRE JAZZ
9. B.C. RICH PLATINUM
10. PEAVEY FOUNDATION
11. KRAMER FORUM
12. CHARVEL 2B
13. IBANEZ RD 707
14. STEINBERGER
15. YAMAHA BB 1600

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1. YAMAHA FG SERIES
2. OVATION CELEBRITY SERIES
3. TAKAMINE F340S
4. MARTIN D28
5. WASHBURN D14
6. MARTIN D16A
7. ALVAREZ YAIRI
8. TAKAMINE JASMINE S60
9. GIBSON EPIPHONE
10. FENDER GEMINI II
11. MARTIN SIGMA
12. YAMAHA APX SERIES
13. MITCHELL
14. GUILD D25
15. OVATION CUSTOM BALLADEER

AMPS

1. FENDER DELUXE 85
2. GALLIEN KRUEGER 250ML
3. PEAVEY BANDIT 75
4. FENDER TWIN
5. PEAVEY RAGE
6. CRATE G40C
7. RANDALL RG100ES
8. ROLAND JC120
9. MARSHALL COMBO
10. PEAVEY BACKSTAGE 50
11. MARSHALL MICRO
12. LANEY AOR SERIES
13. FENDER STUDIO 85
14. MESA BOOGIE 50 CALIBER
15. MESA BOOGIE MARK III

PEDAL EFFECTS

1. BOSS DD3
2. BOSS CE3
3. BOSS MZ2
4. DIGITECH PDS 1002
5. BOSS HM2
6. DOD FX 56
7. CRY BABY WAH
8. DOD FX 57
9. IBANEZ TUBE SCREAMER
10. PRO CO RAT

RACK EFFECTS

1. DIGITECH DSP 128
2. ALESIS MIDIVERB II
3. ROLAND GP-8
4. ADA MP1
5. BOSS ME 5
6. YAMAHA SPX 90 II
7. ALESIS MICROVERB
8. SR&D MODULES
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Miles Davis, Sting

Will Lee
"Late Night with David Letterman"
Studio Musician

Garry Tallent
E Street Band

Joey 8-29-14

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